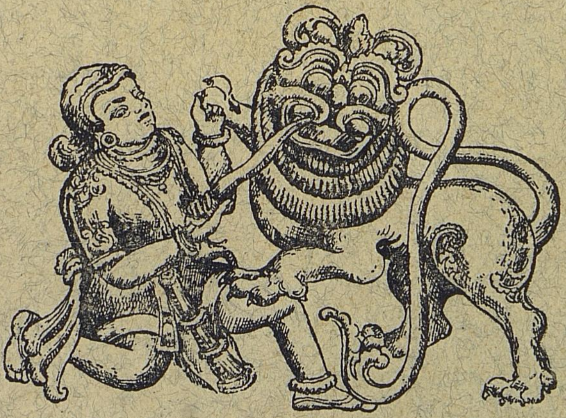
Vol. XXXIV No. 1

The Quarterly Journal of the Mythic Society



JULY 1943

PUBLISHED BY THE MYTHIC SOCIETY

AT THE DALY MEMORIAL HALL, CENOTAPH ROAD, BANGALORE CITY

America $ 1.15 India Rs. 2-4-0 Foreign 4 Sh. 4 d.

SOME GOVERNMENT PUBLICATIONS OF INTEREST

			Price	
		Rs.	A.	P.
1.	Speeches by H. H. the late Maharaja of Mysore Vol. I	1	10	0
2.	Speeches by H. H. the late Maharaja of Mysore Vol. II	1	8	0
3.	Speeches by H. H. the late Yuvaraja of Mysore ...	2	0	0
4.	Speeches by Sir Mirza M. Ismail Vol. I ...	3	0	0
5.	Do do Vol. II ...	3	0	0
6.	Do do Vol. III ...	3	0	0
7.	Do do Vol. IV ...	3	0	0
8.	Wilks' History of Mysore. Part I ...	7	8	0
9.	Do do Part II ...	7	8	0
10.	Mysore Gazetteer, Vol. I. Descriptive ...	2	0	0
11.	Do do II. Part I Historical ...	1	8	0
12.	Do do II. Part II Historical ...	2	8	0
13.	Do do II. Part III Mediaeval ...	2	8	0
14.	Do do II. Part IV Modern ...	2	8	0
15.	Do do III. Economic ...	2	0	0
16.	Do do IV. Administrative ...	3	0	0
17.	Do do V. Gazetteer ...	5	0	0
	(Items 10–17) Full set Rs. 15.			
18.	Constitutional Reform in Mysore-Report of the Committee	1	0	0
19.	Dissenting Minutes to the Report of the Committee on the Constitutional Reform ...	2	8	0
20.	Constitutional Reform in Mysore-Report of the Delimitation Committee ...	0	12	0
21.	Village Uplift in Mysore ...	0	4	0
22.	Spend your holidays in Brindavan ...	0	4	0
23.	Representative Assembly Manual ...	0	12	0
24.	Legislative Council Manual ...	0	12	0
25.	Report on Women's Rights under Hindu Law ...	0	12	0
26.	Report of the Committee on Prison Reforms in Mysore 1941	1	0	0

(POSTAGE EXTRA)

Copies available at :

THE GOVERNMENT CENTRAL BOOK DEPOT

BANGALORE

The Mythic Society

COUNCIL FOR THE YEAR 1943-44

PATRON

His Highness the Mahārāja of Mysore

Honorary Presidents

The Hon'ble Mr. H. V. Cobb, c.s.i., c.i.e., o.b.e.
The Hon'ble Sir W. P. Barton, k.c.s.i., c.i.e.
The Hon'ble Lt.-Col. C. T. C. Plowden, c.i.e.
The Hon'ble Lt.-Col. J. H. Gordon, c.s.i., c.i.e., o.b.e., m.c.
The Hon'ble Lt.-Col. D. M. Fraser, c.i.e.

Honorary Vice-Presidents

Rājamantradhurīna
Sir A. R. Banerji, Kt., c.s.i., c.i.e.
F. J. Richards, m.a., m.r.a.s.
Rājasēvāsakta Diwan Bahadur
Dr. S. Krishnaswami Aiyangar, m.a., Ph.D., m.r.a.s.
Sir R. P. Paranjpye, m.a. (Cantab.), b.sc. (Bom.), d.sc. (Cal.)
Rājasabhābhūshana
Sir C. V. Raman, Kt., d.sc., f.r.s., n.l.
Amin-ul-Mulk Sir Mirza M. Ismail, k.c.i.e., o.b.e., c.st.j.
Rājadharmapravīna Diwan Bahadur
K. S. Chandrasekhara Aiyar, b.a., b.l.
Rājamantrapravīna Diwan Bahadur
P. Raghavendra Rao, b.a., b.l.
Rājasabhābhūshana K. Chandy, b.a.
Dr. E. P. Metcalfe, d.sc., f.Inst.p.
Arthaśāstraviśārada Mahāmahōpādhyāya
Vidyālankāra Panditarāja
Dr. R. Shama Sastry, b.a., Ph.d.
Rājamantrapravīna S. P. Rajagopalachari, b.a., b.l.

PRESIDENT

J. Mohamed Imam, B.A., B.L.

Vice-Presidents

Pradhanasiromani N. Madhava Rau, B.A., B.L.
Rājasabhābhūshana
Diwan Bahadur K. R. Srinivasiengar, M.A.
Sir D'Arcy Reilly
Rājamantrapravīna K. V. Anantaraman, B.A.
Rājamantrapravīna A. V. Ramanathan, B.A.

General Secretary and Treasurer

S. Srikantaya, B.A., B.L.

Editors

S. Srikantaya, B.A., B.L.
K. Devanathachariar, M.A.

Branch Secretaries

Ethnology—Rājacharitaviśārada Rao Bahadur
C. Hayavadana Rao, B.A., B.L.
History—Rev. Father C. Browne, M.A.
Folklore—B. Puttaiya, B.A.

COMMITTEE

The above *ex-officio* and Messrs.

E. G. McAlpine, M.A., Dip.Edn., V.D., J.P.
Rājasēvāsakta A. R. Wadia, B.A. (Cantab.), Bar-at-Law.
Dr. M. H. Krishna, M.A., D.Litt.
Rājasēvāsakta B. M. Srikantia, M.A., B.L.
J. R. Isaac, B.A., M.B.E.
Rājasēvāprasakta A. N. Raghavachar, M.A.
Dr. K. N. V. Sastri, M.A., Ph.D., F.R.Hist.S.
Capt. Rao Bahadur A. Tangavelu Mudaliar.
V. T. Tirunarayana Iyengar, M.A.

Curator

R. Hari Rao.

CONTENTS

PAGE

Rajakaryapravina N. S. Subba Rao
By S. Srikantaya ... ... i—ii

Iconography of Sri Vidyārnava Tantra
By S. Śrīkanṭha Śāstrī ... ... 1—18

Symbolism in the Indian Art
By P. Sama Rao, B.A., B.L. ... ... 19—36

Religion of the Veda
By K. Krishna Moorthy, M.A. ... ... 37—48

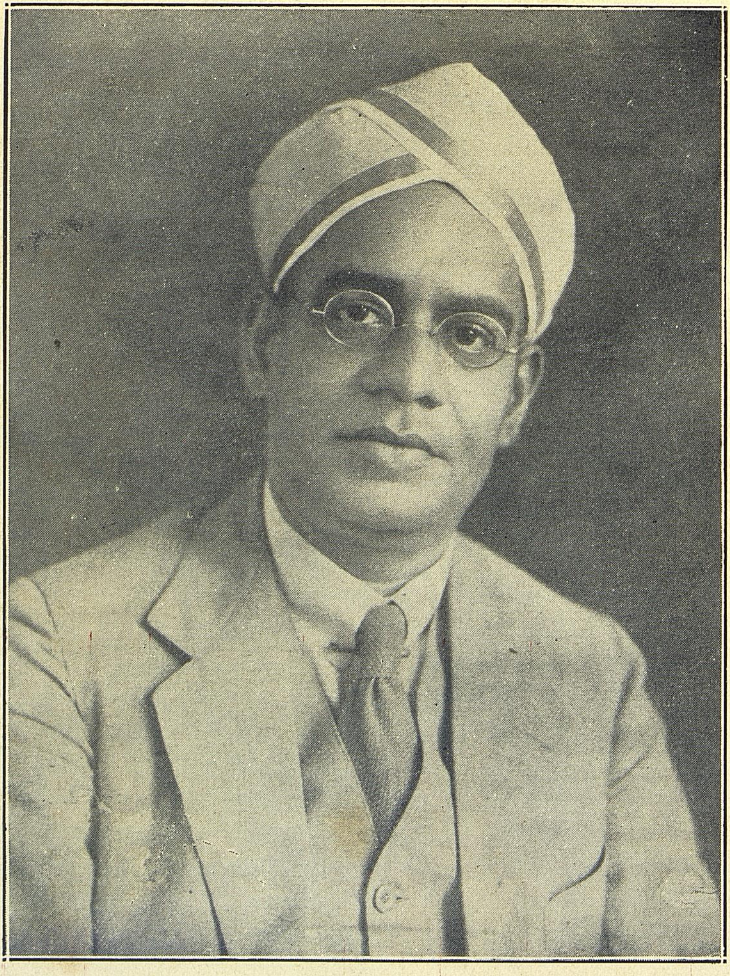
Nyāya Bhāskara of Anantārya
By M. B. Narasimha Iyengar, M. Sc. ... 49—56

The Story of the Asuras
By Rao Saheb N. K. Venkatesam Pantalu, M.A., L.T.... 57—67

South Indian Fasts and Festivities
By L. K. Bala Ratnam ... ... 68—73

Studies in Plant Myths New Series No. VIII.. On the Kharia Rite for "Marrying" or sanctifying Fruit Trees
By the late Prof. Sarat Chandra Mitra M.A., B.L. ... 74—75

Reviews:
Savitar or Aurora Borealis;. Inspiring Messages for All (Volume First); Palni, the Sacred Hill of Muruga; Three Lectures; Annual Reports on Kannada Research in Bombay Province for the year 1939-40: The Beads from Taxila; Inscriptions in the Pudukkottai State; A Report on the working of the State Museum, Pudukkottai; A Grammar of the Oldest Kanarese Inscriptions; Three Men of Destiny; The Contribution of Hindu Law to World Jurisprudence; The Trial of Science for the Murder of Humanity: The Royal Jester or Tenali Raman; Speeches by Sir V. T. Krishnamachariar, K. C. I. E; Ramalinga Reddy Sastyabdapurti Commemoration Volume; Silver Jubilee Volume, Bhandarkar Oriental Research Institute; Abanindra Number, The Visva-Bharati Quarterly; Vyavaharanirnaya; Pancaratra of Bhasa: Alambanapariksa; Purananama Cudamani; and Kings who Developed Hindu Moslem Relations. ... ... 76—94



Rājakāryapravīna N. S. SUBBA RAO

Born: 14th March 1885. *Died: 30th June 1943.*

RAJAKARYAPRAVINA N. S. SUBBA RAO

MR. SUBBA RAO was born at Seringapatam on the 14th of March 1885. After a brilliant University career in the Madras University graduating from the Madras Christian College, he secured the Mysore Damodhardas Scholarship and proceeded for further studies in Economics to the Cambridge University where he joined the St. John's College, coming under the influence of that distinguished Economist, Professor Marshall. (Sir) John Maynard Keynes was one of those who influenced his future career. Mr. Subba Rao took the degree in Economics Tripos and also qualified himself for the bar. On his return to India, he was appointed in 1910, Professor in the Maharaja's College, Mysore, where by hard work and patient endeavour he rose to be its Principal. While in England he had secured the La Bas prize for his essay on Economic Condition in Ancient India based on the Buddhist Jātakas since published in the Quarterly Journal of the Mythic Society (Vol. II. pp. 1—14). Ever since the foundation of the Mysore University in 1916 till his closing days he was its member and had a great part in its development. In 1926 his services were utilised by the Government of India as a member of the Tariff Board.

Mr. Subba Rao rendered useful service to the cause of Kannada Literature. As an administrator and as Vice-Chancellor, his life's work may be said to be associated in bringing Kannada into special prominence in the educational institutions of the State which it richly deserved: and for which generations of Kannadigas will be grateful to him. He was enthusiastic in providing careers to students who after the S.S.L.C. were unable to pursue a course of study in the University: and suggested many a practical method to relieve educated unemployment. In recognition of his distinguished services to the State, the title of 'Rājakaryapravīna' of the Gandabherunda Order was conferred on him by His Highness the Mahārāja of Mysore.

Mr. Subba Rao was the first Secretary of the Inter-university Board of which he later on became Chairman. He had been selected to study the economic system in Mysore and the principles of taxation in practice in the State and his report contained many useful

suggestions. He accompanied Sir Mirza M. Ismail to London when he attended the Round Table Conference in connection with Indian Political Reforms which culminated in the Indian Constitution Act of 1935. In 1934 he delivered the Sir William Meyer Lectures under the auspices of the University of Madras on Economic Planning. He presided over the Karnāṭaka Sahitya Sammeḷana in 1935-36. In February 1943, he delivered a set of ten lectures (Sir Kikibhai Premchand Lectures) under the auspices of the University of Delhi on 'Rural Reconstruction in India'.

On the death of Rājakaryaprasakta Rao Bahadur M. Shama Rao in 1939 he was unanimously elected as President of the Mythic Society which position he filled with distinction till 1942 when he resigned it on his going to Allahabad as Professor of Economics. He was engaged in collecting material for a comprehensive treatise on post-war economic problems when he was snatched away from us.

Mr. Subba Rao is best remembered, however,—and that is the end and aim of all teachers—by successive generations of students who came into contact with him in the school room, in the study and elsewhere and who have been benefited by his strict discipline, ardent sympathy and helpful and understanding advice and guidance, or his benevolence and charity. He knew that a new spirit was prevalent in the student-world and that had to be harnessed and properly guided and did his utmost to foster it.

As one of his old students puts it, Mr. Subba Rao was a man of great parts, a large and generous heart, a loyal friend and above all a true patriot.

By his death, India has lost a profound scholar and Mysore, one of its foremost sons, and we tender our condolences to his son Mr. N. S. Ramachandra Rao, to Mrs. Subba Rao and to the members of the bereaved family.

S. SRIKANTAYA

The

Quarterly Journal

of the

Mythic Society

Vol. XXXIV] JULY 1943 [No. 1

ICONOGRAPHY OF ŚRĪ VIDYĀRṆAVA TANTRA

S. ŚRĪKAṆṬHA ŚĀSTRI, M.A.

S'RĪ Vidyārṇava Tantra [1] is a voluminous digest of many tantras dealing with S'rīvidyā, and is attributed to Vidyāraṇya, the disciple of Pragalbhācārya who was the disciple of Viṣṇu S'arma, a direct pupil of S'rī S'aṁkarācārya. It is not the work of Pragalbha himself, [2] for the last verse and the colophon clearly state that Vidyāraṇya wrote this in the reign of Amba Dēva.

श्रीनाथाङ्घ्रिसरोजकल्पक महाशाख्येकनानाबिल
श्रीमत्तन्त्रकदम्बकाकलनतो विद्यार्णवाख्यंपरम् ॥
विद्यारण्ययतिश्चकारसुमहत्तन्त्रंसतांप्रीतये
श्रीविद्यानगरेऽम्बदेवनृपतौ सन्नीतितःशासति ॥

1. Published by the Government of Kashmir, Vol. I, 1932. Vol. II. 1937.
2. *Indian Culture*, July, 1939. p. 107.

इति श्री महामहोपाध्याय भगवत्पूज्यपाद श्री गोविन्दाचार्य शिष्य श्री भगवच्छंकराचार्य शिष्य श्री विष्णुशर्माचार्य शिष्य श्री प्रगल्भाचार्य शिष्य श्री विद्यारण्ययति विरचिते श्री विद्यार्णवाख्ये तन्त्रे ॥

It gives a curious account of the foundation of the city of Vidyānagra. S'rī S'aṁkara's disciple Lakṣmaṇa Dēśika adopted sannyāsa in his old age and came to the city of Prauḍha Dēva. The king once received from foreign merchants costly cloths which he gave to Lakṣmaṇa. Lakṣmaṇa offered them to the Dēvī in the *hōma kuṇḍa*. Some tale-bearers reported this to the king as an insult to him. Prauḍha Dēva on the pretext that he would give them back with *mūlya*, asked Lakṣmaṇa to return the cloths. Lakṣmaṇa became angry, praised the Dēvī, obtained from her the cloths and cursed the king saying that his city would be destroyed, and that he would die without progeny. Then he started towards Dakṣiṇapatha, and the king in remorse fell at his feet and at last Lakṣmaṇa relented and said that though the king would have a son, he was not destined to see the son's face. After some time the king died and a posthumous son was born. The author of this work was the regent during the minority of the son who was named Ambā, and constructed S'rīvidyānagara on the plan of the S'rīcakra. At the request of Ambā who was crowned by Vidyāraṇya, Vidyāraṇya himself composed this work after investigating all tantras, the yāmalas and the two matas. (Ch. I. v. 71-95).

The *Gurupārampara* of this Vidyāraṇya is given thus. Kapila, Atri, Vasiṣṭha, Sanaka, Sanandana, Bhṛgu, Sanatsujāta, Vāmadēva, Nārada, Gautama, S'aunaka, S'akti, Mārkaṇḍēya, Kauśika, Parāśara, S'uka, Āngirasa, Kaṇva, Jābāli, Bharadvāja, Vēda Vyāsa, Īśāna, Ramaṇa, Kapardi, Bhūdhara, Subhaṭa, Jalaja, Bhūtēśa, Parama Vijaya, Bharata, Padmēśa, Subhaga, Viśuddha, Samara, Kaivalya, Gaṇēśvara, Supādya, Vibudha, Yōga, Vijñāna, Ananga, Vibhrama, Dāmōdara, Cidābhāsa, Cinmaya, Kalādhara, Vīrēśvara, Mandāra, Tridaśa, Sāgara, Mṛda, Harṣa, Simha, Gaṇḍa, Vira, Aghōra, Dhruva, Divākara, Cakradhara, Pramathēśa, Caturbhuja, Ānanda Bhairava, Dhīra, Gaṇḍa, Pāvaka, Parāśara, Satyanidhi, Rāmacandra and S'aṁkara.

S'aṁkara (14 disciples)

(1) Padmapāda (2) Bōdha (3) Gīrvāṇa (4) Ānandatīrtha ? (Monks.)
(in Kerala)

Padmapāda — Maṇḍala — Paripāvaka — Nirvāṇa — Gīrdhana — Cidānanda — S'ivōttama

Gīrvāṇa — Vidvadgīrvāṇa — Vibudhēndra — Sudhīndra — Mantragīrvāṇa

(9) (?) Gṛhastha disciples :—

(1) Sundara, (2) Viṣṇu Śarma, (3) Lakṣmaṇa, (4) Mallikārjuna, (5) Trivikrama (in Vindhya and Jagannātha)

Pragalbha — Vidyāraṇya.

(6) Śrīdhara, (Gauḍa and Mithila and Bangāla) (7) Kapardi, (Benares and Ayōdhya) (8) Kēśava, (9) Dāmōdara

This work says that S'aṁkara wrote Prapanca Sāra and Padmapāda wrote a commentary on it. Before identifying this Vidyāraṇya, the broad limits of his date can be indicated. It has been pointed out that Vidyāraṇya quotes from Sōma S'ambhu's Kriyākāṇḍakramāvalī (1073 A.D.) and Abhinava's Tantrālōka (1074 A.D.). There are also quotations from Gorakṣa Samhita and Haṭhayōga Pradīpika of Svātmārāma, assigned by Mr. Goḍe [3] to C. 1350 A.D. Haṭhayōga Pradīpika mentions the Nāthas along with Allama, the contemporary of Basava. Īśāna S'iva is also referred to. He is perhaps identical with Īśāna S'ivācārya of Bhikṣāmaṭha at Davakkāpura, in the reign of Kṛṣṇa Dēva Rāya who made a grant in S'. 1442 Bahudhānya (1520 A.D.) [4]. Though this work differs from

3. *I. H. Q.* June, 1940. p. 313. (1350-1650 *A.D.*).
4. Īśāna S'iva of *Guru Paddhati* is placed by some in the 11th century.

Saundaryalaharī Vyākhyā of Lakṣmīdhara in important respects, on V. II (*caturbhih Śrīkaṇṭhaih*) of Saundaryalaharī, both Lakṣmīdhara and Vidyāraṇya (Ch. 8. p. 162) have more or less the same commentary. Moreover in this work the commentary on Gāyatrī differs in important points from Sāyaṇa's commentary on the same. Therefore this work can tentatively be placed after Lakṣmīdhara (1520 A.D) and before 1720 A.D. as a manuscript of the work is dated Samvat 1782, S'rāvaṇa (1726 A.D.).

Among the works quoted in Vidyārṇava Tantra are (1) *Śāradā Tilaka* by Lakśmaṇa Dēśika evidently the same Lakṣmaṇa mentioned by Vidyāraṇya. The work is assigned to the tenth century and a commentary on it, *Padārthādarśa* was composed by Rāghava Bhaṭṭa in 1493 A.D. (2) *Siddhartha Samhita* is earlier than Hēmādri's *Caturvarga Cintāmaṇi*, (3) *Śrīkrama Samhita* and (4) *Sammōhana Tantra* are both earlier than Pūrṇānanda (1577 A.D.). Mr. P. K. Gode places (5) *Ṣaḍanvaya Mahāratna* and (6) *Mahā Sammōhana Tantra* before 1498 A.D.[5].

The native place of the author can perhaps be guessed from the vernacular equivalents to Sanskṛt names of trees and substances mentioned by him. Agnimanda is called Agatha in Madhyadēśa; Kāsmīri is Khambhāri; Rōhinīvṛkṣa is the well-known in Vindhya region (Ch. 25). Viṣavṛkṣa is Kōcila, Slēṣmāntaka is called Lasōḍī in Kānyakubja bhāṣā (p. 369). Evidently the author was a native of Northern India probably near Kanūja, as otherwise it would be natural to expect from Vidyāraṇya of Vijayanagara Kannaḍa equivalents.

No doubt there is a persistent tradition that Vidyāraṇya was a devotee of Bhuvanēśvarī of Hampi and a great adept in S'rīvidyā like his guru Vidyās'aṁkara. Not only the city of Vidyānagra but also the temple to S'rī Vidyās'aṁkara at S'ringēri were constructed according to S'rīcakraprastāra[6]. Various types of S'rīcakras are engraved on the walls of the Vidyās'aṁkara temple. But throughout this work there is no reference to it nor to Bhuvanēśvarī of Hampi. Again, the author is familiar with the Buddhist pantheon but there is

5. Annals. Bh. Or. Inst. 1938 pp. 184-187.

6. N. S'rikaṇṭha S'āstri: Biography of Saccidānanda S'ivābhinava Nṛsimha Bhārati in Kannaḍa. p. 190.

absolutely no reference to Jaina images. Since Jainism was prominent in South India, the author was probably more in contact with North-eastern Buddhism. Buddhism had practically disappeared from South India in the fourteenth century.

On the other side of the question of the identity of this author with Vidyāraṇya, the guru of Harihara and Bukka, it may be urged that (1) Brown has mentioned one Dēva Rāya as ruling at Hampi before Harihara I.[7] (2) Siddha Nañjēśa in his Rāghavāṅka Cāritra says that Rāghavāṅka composed his Hariścandra Kāvya under the patronage of Dēva Rāja of Pampā. He was the contemporary of Harīśvara, Kereya Padmarasa, Narasimha Ballāḷa and Pratāpa Rudra of Ōrugal, (Pratāpa Rudra II 1290-1320).[8] (3) Anubhūtisvarūpācārya criticises the view of a Vēdāntin who held that the Iṣṭisiddhikāra was an advocate of Ekajīvavāda. But Anubhūtisvarūpa condemns this view as that of a man who was ignorant of both *vyāvahārika* and *tattva dṛṣṭis* and only interested in the worship of Traipura and Sālagrāma, or in understanding the usage of mantras of Traipuramātṛkā but really turning away from Brahma Vidyā.[9]

तस्मात् त्रैपुर मातृकादि मन्त्राभ्यासादिसक्तानां ब्रह्मविद्यापराङ्मुखानां
प्रलापे मुमुक्षुभिः नैवप्रश्वसितव्यमिति ॥

Iṣṭasiddhivivaraṇa,

दृष्टिद्वयबहिष्कृतस्त्वयमेकसंसारिवादः उत्प्रेक्षित इत्युपेक्षणीयम् ॥
त्रैपुरसालग्रामाद्यर्चनपरैः ब्रह्मविद्यापराङ्मुखै :

Gauḍapādīya Bhāṣya ṭippaṇa.

Probably both Citsukha and Pratyaksvarūpa were Ēkajīvavādins. But there is no evidence that they were primarily interested in S'rīvidyā as such and that Vēdānta was of secondary importance. Perhaps this Vidyāraṇya of S'rī Vidyārṇavatantra is meant, as in this huge work the descriptions of sālagrāmas are given and of course Tripura Sundarī S'rīvidyā is the main theme. Towards the close of this work there is some Advaitic exposition

7. A. Venkata Subbayya. *Kelavu Kannaḍa Kavigaḷa Jeevana Kalavicara*, p. 261.
8. R. Narasimhācārya. *Karṇāṭaka Kavicarite*. Vol. III. Introduction, lxvii.
9. *Bhandarkar Institute Silver Jubilee Volume*, p. 356-7.

of salvation according to S'rītantra Rāja (Ch. 36. p. 838) and of Niṣkala Brahmavidyā. The date of Anubhūtisvarūpa is later than Khaṇḍanakāra Harṣa and earlier than Kalpatarukāra Amalānanda. I have shown that Amalānanda's guru Sukhaprakāśa was the disciple of Citsukha I who may be placed in C. 1220 A.D.[10] on the authority of S'rī Kūrmam inscriptions. If Anubhūtisvarūpa was the contemporary of Citsukha and Sukhaprakāśa, he probably lived in the middle of the thirteenth century (1220-1284 A.D.). The author of S'rī Vidyārṇavatantra may have been the older contemporary of Anubhūtisvarūpa.

As against these arguments it may be pointed out that the existence of a Dēva Rāya at Hampi before Harihara I and Kampila Rāma has not been proved from any epigraph. And though I have gone carefully through the S'rī Vidyārṇavatantra, I have not succeeded in locating any passage which mentions the Iṣṭasiddhikāra as an Ēkajīvavādin. Therefore, this Vidyāraṇya can tentatively be placed in the sixteenth century as indicated above when various conflicting traditions about the foundation of Vijayanagra were prevalent. There has been a Vidyāraṇya mentioned as guru of S'ringeri about this time or later.

The identity of the famous Vidyāraṇya known as 'the founder of the Empire of Vijayanagra' with Mādhavācārya and his relation to Vidyās'aṁkara, Kriyāśakti, Mādhavamantrin etc. have been discussed almost threadbare by various scholars.[11] That Mādhavācārya is Vidyāraṇya is accepted by Dr. S. K. Iyengar and others but questioned by Mr. R. Rama Rao. The Kriyāśaktis were Kāḷāmukhas, as is clear from Hoysaḷa inscriptions and not of the Pratyabhijña school of Kashmir. They definitely belonged to the Pāśupata Lākuḷa Sampradāya and their Vidyās are entirely different from the S'ākta S'rī Vidyā. Therefore Dr. A. Venkaṭasubbayya's theory that Vidyāraṇya is Kriyāśakti cannot be accepted. Mr. S. S'rīkantaya has pointed out that some of the earliest inscriptions mention the city as Vidyānagra. This is also

---

10. *I. H. Q.* June, 1938. *Winternitz Memorial Volume*. p. 404.
11. For an exhaustive discussion—S. Srīkantaya. *Founders of Vijayanagara*. 1938. Heras. *Beginnings of Vijayanagara*. N. Venkaṭaramaṇayya—*Origin of Vijayanagara*. R. Subba Rao, *Kākatīya Sancika*. R. Rama Rao. *I. H. Q.* 1932-3. *Vijayanagara Sexcentenary Volume*, 1936.

corroborated by *Virūpakṣa Vasantōtsava* of Ahobila (*J.O.R.* Jan. Mar. 1941) which refers to the city as *Vidyāraṇya nirmita purī* and Vidyānagra uniformally but towards the end as Vijayanagara, Pampāṁbikānagarī and to the people of *Śrī Vidyā-Kamala-navīna-puras*. In the car festival, Vidyāraṇya with his disciples first entered the car.

ततोविद्यारण्याभिधयतिवरेभूसुरगुरौ ।
समारूढे शिष्यैस्सह रथमिमं हर्म्यसदृशम् ॥ (P. 28).
ततोद्विजराजगुरुभूमण्डलाचार्यवर्ये विद्यारण्यमुनिवर्ये
यतीश्वरचरणेषु शिष्यैस्सह ततोवरुह्यपुरोगतेषु ॥ (P. 44).

A Brāhmaṇa chief of Ḍambal, pupil of a devotee of Vēnkaṭā-calapati named Sadgurūpādhyāya is called the author of Vaidīkā-cāranirṇaya, S'ivanāṭaka, and Vēdānta Siddhānta Adhikaraṇa Ratnamālikā (usually ascribed to Bhāratītīrtha). There is also a reference to Vidyās'aṁkara (alive ?).

महादेवोऽर्धनारीशो भवानीति शिवैतयोः ।
नित्यसम्बन्ध एवास्ति विद्याशंकरयोरिव ॥

If this can be accepted as a contemporary work, it proves that Vidyāraṇya was at Hampi and that the foundation of S'rī Vidyā-nagra was properly attributed to him.

Further at the same festival of Virūpakṣa, the prēkṣāṇīka *Unmatta Rāghava* of Bhāskara was enacted. This drama also refers to Vidyāraṇya.

अद्यखल्वादिष्टोऽस्मि विमलतरानिजकीर्ति कर्पूरकरण्डीकृत निखिल ब्रह्माण्डेन दिगन्तदन्तावलकुम्भमण्डल मण्डनायमान प्रतापसिंधूरेण सकल कलाकलापकोविदेन विद्यारण्य श्रीचरणारविंद वन्दन महोत्सव मिलिते-नामुना सामाजिकेन यथा —

उन्मत्तराघवंनाम यत्प्रेक्षाणिकमुक्तवान् ।
भास्करःकृतिनाम्नान्यस्तत्त्वयाद्यनिरूपिता ॥

(*Kāvyamāla Ed.* p. 2.)

The Mysore Archæological Reports point to some statements in *Vidyāraṇyakālajñāna* etc. Vidyāraṇya, disciple of Vidyātīrtha went to Benares and these met Sāyaṇa and Māyaṇa.[12] Vidyāraṇya's disciple was Kriyāśakti.

विद्यारण्यमुनीन्द्रस्य तच्छिष्येण तथैवतु ।
क्रियाशक्त्याह्वयेनैव कृतानुग्रहशालिनः ॥
विरूपाक्षस्यभक्तास्ते त्रयोदशनरेश्वराः ।.[13]

There were two Vidyās'aṁkaras—one died in 1388 A.D.[14] and another far earlier before the accession of Vidyāraṇya in C. 1375 A.D. as the first inscription mentioning Vidyāraṇya as pontiff of S'ringeri is dated 1375 A.D.[15] Another Vidyās'aṁkara* was in 1395 A.D. and still another was the founder of the S'ivagangā maṭhā in the seventeenth century. But the Paścimavāhini inscription[16] dated S' 1308, Krōdhana, Māgha, Ba. 14, (Monday, January 29, 1386 A.D.) refers to the *Śuklapaṭṭi* of S'rī Vidyāraṇya S'rīpāda. If this was initiation into Sannyāsa it is strange that this was also the date of the demise of Vidyāraṇya (1386 A.D. S'ringeri Cp. of 1336).[17] Dr. Kṛṣṇa has listed the following inscriptions referring to Vidyāraṇya.[18]

Stone Inscriptions

(1) Ulayabeṭṭa stone Inscription, June 14th, 1375 A.D. Grant by Bukka I toVidyāgiri Tīrtha. *M.E.R.* 1929 P. 45.

(2) Kuḍupa stone Inscription: Vidyāraṇya 1375. Oct. 25. *M.E.R.* 1929 P. 44.

(3) Bhaṇḍigaḍe stone Inscription. (*E.C.* VI. *Koppa* 30) 11 June, 1378 A.D. by order of Vidyāraṇya.

(4) Nāgalāpura Inscription. (*E.C.* VI. *Koppa* 19) 2 Nov. 1377.

(5) Paścimavāhinī Inscription. Jan. 29, 1386 A.D. (*M.A.R.* 1934 .Nos. 36 and 37).

---

12. M. A. R. 1932. p. 105.
13. *Ibid. f. n*, 6.
14. E. C. X. Mb. 11.
15. M, E. R. 1929. 460.
* Could this be S'ankarānanda? [Ed].
16. M. A. R. 1934 Nos. 36 and 37.
17. *Ibid.* 1934. p. 140.
18. *Ibid.* p. 141.

Copper plates

Kapālapura (1336), Bestarahaḷḷi (1336), Muḍiyanūr (1344), Hosūr (1370 ?), Kaḍitaśāsana (1380), S'ringeri CP. (1384), Hosahaḷḷi (1384), Inām grant (1386), S'ringeri CP. of 1386, reference to death of Vidyāraṇya [19] P. 104 Beḷaguḷa CP. 25 Nov. 1384 A.D. to pupils of Vidyāraṇya's disciples Sūrappa and Kṛṣṇadēva by Harihara II.

One Mādhava Vidyāraṇya in C. 1080 established the Haika Brahmins in Kēraḷa according to *Kēraḷa Māhātmya*. (*J. I. H.* 1934. Vol. XIII. pt. 1).

Other Vidyāraṇyas referred to are:

(1) Rāmacandrapura maṭha CP. of Dēva Rāya, 1450 A.D. Vidyāraṇya made a grant to Cidbōdha Bhārati of Gōkarṇa. (*E. C.* VIII, Nagar 37).

(2) Vidyāraṇya, contemporary of Kṛṣṇadēva Rāya, (*M.A.R.* 1916. p. 18). He was probably the founder of the Kūḍli maṭha.

It is probable that this Vidyāraṇya being in point of time nearest to the date for S'rī Vidyārṇavatantra was somehow connected with it, though the *Gurupārampara* of this work is entirely different.

Some other points of interest in this work may be noted. Ānandatīrtha who is said to be a disciple of S'aṁkara may be the same as Ānandatīrtha, author of a tantrik work Tantrasārasaṁgraha [20]

---

19. M. A. R. 1933. p. 142.

20. *Bhandarkar Institute Silver Jubilee Volume*, p. 175, R. G. Harshe. (*Bulletin of the Deccan College Research Institute*. IV. no 2). Descriptive Catalogue of Manuscripts from Gorhe collection, No. 92. Tantra sāra samgraha has the colophon. श्रीमदानन्दतीर्थ भगवत्पादाचार्य विरचिते तन्त्रसार संग्रहे श्रीं कृष्णार्पणमस्तु

This work must be of S'rī Madhvācārya and on it Vādirāja has written Tantrasāraṭīlakā. Ānandatīrtha mentioned as a disciple of S'aṁkara must be different from Madhvācārya. In Ānandavāḷa pariṣat of Smārta Bhāgavata sampradāya, Vidyānanda Tirtha is said to have founded the Rāmacandrapura maṭha, in the Nagar Taluk (*E. C.* VIII. Nagar 69; *M. A. R.* 1923. 1933).

perhaps quoted in Vidyārṇavatantra as Tantrasāratantra and Sārasamgraha. A Smṛtyarthasāratantra is quoted and if it is the same as Smṛtyarthasāra it can be assigned to C. 1150-1200 A.D. This work also contains stōtras like S'rī Dharmācārya's Laghu Stava, Aparādha Stōtra, Navagrah Stuti from Smṛti Samgraha, Bhuvanēśvarī Stōtra from Prapanca Sāra, Dēvī Stotras from S'āradātilaka and Jñānārṇava, Bagalāmukhī Stōtra, Kuṇḍalini Stotra, Mūladēvatā Stuti, Lakṣmīhṛdaya, and Durgā Stōtra composed by Pṛthvīdhara, disciple of S'rī S'ambhunātha also called S'rī Siddhanātha.

This analysis follows closely the text of S'rī Vidyārṇavatantra and therefore some repetition has become necessary. A comparative study of the iconographic details must be reserved for a future occasion.

Bhūtalipi : Goddess—white; crescent; hands—vara, japavaḷi, pustaka, pumskapāla; two eyes.

Kuṇḍalinī : Goddess—reddish; three eyes; crescent; two hands—cup of jewels and red lotus; left leg on jewel-pot.

Mūla Vīdyā : Goddess—reddish; crescent; three eyes, wife of S'ambhu.

Mūla Vidyā : Goddess — Vāgbhava—white, white clothes and ornaments, crescent; four hands—Vyākhyā, rosary, pot of nectar, vidyā; three eyes; on lotus.

Mūla Vidyā : Goddess—Kāmakūṭa—red; three eyes; crescent; four hands—pearl rosary, sugar-cane bow, five flower arrows and vidyā.

Mūla Vidyā : Goddess—S'aktikūṭa — in kadamba forest, on six petalled lotus, crescent, japā colour—same as Tripura Sundarī.

Tiraskāriṇī : Goddess—on black horse, black (nīla) clothes, with sword—a goddess of sleep.

Dvāra dēvatas — Padmā: on lotus, four hands—lotus, vara, lotus and abhaya.

Bhāratī: two hands—rosary and book.

Durgā: two hands—S'aṇkha and cakra; on a lion.

Dvāra S'rī : two hands—vara and abhaya ; on lotus.

Viśva Sankalpa and Kalpaka—like pearl and ruby, embracing, with conch and lotus or with two red lotuses.

Kāma : with sugar-çane-bow and flower arrows.

Viri Vighnēśa : on red lotus, three eyes, pāśa and ankuśa.

Kṣētrēśa : black, three eyes, with kapāla and śūla or sword and kapāla.

Gangā : two hands—vara and abhaya.

Kālindī : two hands—vara and abhaya.

Viṣṇu : on Garuḍa : black, four hands — S'aṇkha, cakra, gadā and kamala.

Brahmā : red colour, on red lotus over haṁsa, four hands—vara, abhaya, pot and rosary.

Dēhali (?)—on lion, black, with sword and shield.

Varuṇa—on makara, with pāśa and abhaya.

Vaṭukanātha—with snake upavīta, ear ornaments, kapāla and daṇḍa.

Kubēra—smoke colour, on man, with gadā.

Kṣetrapāla—jaṭā with snakes, three eyes, black, red clothes, white snakes as kuṇḍalas, with kapāla.

Gaṇapati—white, on a mouse, four hands—paraśu, danta, pāśa and triśūla.

Indra—yellow, with vajra ; airāvata dhvaja.

Gaṇēśa—black, naked, pās'a and ankus'a in upper right and left hands, skull filled with arrack in right lower, the left lower hand touching the Devi's yoni ; the Devi is seated on his left thigh, with her right hand placing his linga into her yoni and holding a lotus in her left hand. The tip of the proboscis also touching the yōni.

Yama—black, with daṇḍa, on mahiṣa.

Goddesses on the Maṇcas—Sarasvatī—pure white, rosary, book, abhaya and vara.

Mahālakṣmī—golden, two lotuses, vara and abhaya.
Gaurī—rosy-red, pāśa, ankuśa, vara and abhaya.
Lōkadhātrī—golden, nati, lotus, vara and abhaya.
Vāgīsvarī—white, two lotuses, vara, and ādars'a.
Māyā—blue, vara, ankus'a, pās'a and abhaya.
Durgā—green-grass colour, s'aṇkha, cakra, bow and arrow.
Bhadrakāḷī—black, skull, shield, sword and trident.
Svasti dēvī—white, with s'akti, svastika, mudrā and abhaya.
Svāhā—red, with two red lotuses, vara and abhaya.
Subhaṅkarī—golden—with ears of paddy, kalpalatā, s'ārṅga and bāṇa.

Prāṇa Śākti—on red lotus, red, three eyes, six hands—pas'a, ankus'a sugar-cane bow and flower-arrows.

Mātṛkā-Kūṭa. *Śāradā* with five faces of pearl, lightning cloud, crystal and japā colours, three eyes each, white body, ten arms with lotus, disc, pās'a, deer, book, varṇamāla, ṭanka, white skull, dara (vara) and nectar-pot.

S'rīkaṇṭha—as ardhanārīs'vara, three eyes, four hands—rosary, pās'a, ankus'a and vara.

Viṣṇu—with left half of body as Lakṣmī, eight hands—lotus, mace, conch, discus, vidyā, lotus, mirror and pot.

Lakṣmī—four elephants pouring with nectar-pots, four hands—rosary, two lotuses and book.

S'akti—crescent, three eyes, on lotus, four hands—rosary, pāśa, ankus'a and book.

Kāmēśvarī—three eyes, crescent, rosary, sugar-cane bow, flower arrows and vidyā.

Sammōhinī—three eyes, crescent, eight hands—rosary, sugar-cane bow, pās'a, two lotuses, ankus'a, arrow and book.

Varṇa Mātṛkas—Bālā samputita°—three eyes, four hands—pās'a, ankus'a, book and rosary from right-upper.

Para°—white, three eyes, crescent, with mudrā and book.

S'rī Vidyā°—red, three eyes, on lotus, pās'a, ankus'a, ikṣudhanu and arrows.

Hamsa°—lightning colour, as ardhanārī, three eyes, crescent ; pās'a, abhaya, vara and paras'u.

Paramahamsa°—pure white, three eyes, four hands—vidyā, rosary, kalas'a and mudra.

Ka ca varga—born from *A*—Brahma. Golden with rosary, lotus, abhaya and kuṇḍikā.

Ṭa ta varga—born from *U*—Viṣṇu—blue, abhaya, s'aṇkha, cakra and vara.

Pa ya varga—born from Bindu—S'iva, reddish—abhaya, s'ūla, kapāla and vara.

Ṣa varga—born from Bindu—S'iva, abhaya, deer, ṭanka and vara.

Tārōtthakala—born of Sadās'iva, four hands with rosary, book and two kapālas.

Śarabha—eight feet, golden wings and body and beak, three eyes, blue hair, crescent on head and vajrānkura.

Paśupati—five faces with three eyes each, beard like flames, canines, ten arms — from right upper — sword, arrows, rosary, s'akti and paras'u ; left — shield, bow, kuṇḍika, trident, brahma daṇḍa, nāgābharaṇa and white body.

Dakṣiṇāmūrti—under a vaṭa tree.

Mṛtyuṁjaya—white, crescent, three eyes, four arms—right up—jñāna mudra ; lower—rosary, left up—pās'a ; lower—vēda.

Śākta Goddesses—Bālā—three eyes, kuṇḍalas, pearl necklace and jewels ; left hands—pustaka and abhaya ; right—rosary and vara.

Tripurā Bhairavī—red clothes, three eyes, crescent, muṇḍas of S'iva, Brahma and Viṣṇu as garland, pearl-rosary, book, vara and abhaya.

Caitanya,—pās'a and ankus'a, kapāla in left hands ; right—vara, abhaya, ? ; on simhāsana.

Kāmēs'varī—crescent, three eyes, red clothes, on s'ava simhāsana, muṇḍamālā, ten hands—tris'ūla, ḍamaru, sword, shield, pināka, arrows, pas'a, ankus'a, book and rosary.

Bhuvanēśvarī — four hands, muṇḍamālā, prētāsana, pās'a, ankus'a, vara and abhaya, (from left up to left lower; right—ankus'a and abhaya; right—pās'a and vara)

Bauddha Goddesses:—Padmāvātī—on a lotus, three eyes and two hands with lotuses.

Ugra Tārā—on a white lotus, snake ornaments, four hands—Kartrī, sword, skull and blue lotus.

Ēkajaṭā—one jaṭā, tongue hanging down, clothed in tiger skin, paṭṭa of white bones on head and Akṣobhya on s'ava.

Mātāngī—black or yellow, two hands with s'uka and s'ārikā.

Sumukhī or *Śyāmā*—newly matured, blue clothed, with toddy-pot and viṇā, conch ear-ornaments.

Caṇḍamātanginī—black dress, pearl necklace, conch ear ornaments with vīṇā.

Gāṇapatya images—*Ēkākṣara* °—Red, crescent, three eyes, serpent ornament, danta, vara and bījāpūra in trunk.

Mahā °—three eyes, with s'akti holding a lotus, ten hands—discus, s'aṇkha, tris'ikhā, pās'a, sugar-cane bow, red lotus, mace, paddy, bījāpura, danta and pot in the trunk.

Kṣipra °—three eyes, crescent, four hands with pās'a, ankus'a, madhukapāla and another in the yoni of Ṣaṣṭhī who holds lotus and golden pot in trunk.

Vakratuṇḍa ° — with pās'a, ankus'a, vara and abhaya on lotus (?).

Lakṣmī Gaṇēśa—yellow clothes, on a lotus, three eyes, embraced by Lakṣmī on left side by her right

arm, the left hand holding lotus ; four hands with cakra, s'aṇkha, danta, abhaya and golden pot in trunk.

Hēramba °—five elephant heads of pearl, lightning cloud, amṛta ghsṛṇi colours, crescent, seated on lion, ten arms—tris'ūla, ankus'a, rosary, mudgara, skull, ṭanka, mōdaka, danta, abhaya and dāna.

Viri ° and s'akti ° as Kṣipra °.

Panca Vaktra S'iva—seated on lotus, vyāghra carma, three eyes, four hands with paras'u, deer, vara and abhaya.

Vaiṣṇava Images :—

Vāsudēva	Samkarṣana	Pradyumna	Aniruddha
|	|	|	|
Kēs'ava	Govinda	S'rīdhara	Dāmōdara
Nārāyaṇa	Viṣṇu	Hṛṣīkēs'a	
Mādhava	Madhusūdana	Padmanābha	
(Puruṣōttama ?)	Vāmana		

According to *Hayaśīrṣa Pāñcarātra* :—

Kēśava—right lower — lotus, upper — s'aṇkha ; left up—mace ; lower—discus.

Nārāyaṇa—above reversed from lower to upper.

Mādhava—left lower—lotus ; upper—s'aṇkha ; right upper—mace and lower—cakra.

Govinda—right lower—cakra ; upper—mace ; left up—lotus and lower—s'aṇkha.

Viṣṇu—right up—lotus ; lower—mace ; left up—s'aṇkha and lower—discus.

Madhusūdana—right up—s'aṇkha ; lower—cakra ; left up—lotus and lower—mace.

Vāmana—Right up—mace ; lower—lotus ; left up—disc and lower—conch.

Or—left leg on Brahmāṇḍa ; right leg on S'ēs'a; lower Balibandhana; height of seven tālapramāṇas; hands left upper—gadā; lower—lotus; right up—cakra and lower—s'aṇkha.

S'rīdhara—right up—discus; lower—lotus; left up — gadā; lower—s'aṇkha. On the left—Lakṣmī seated or standing and holding lotus.

Hṛṣīkēśa—right up—discus; lower—gadā; left upper—lotus and lower—s'aṇkha.

Padmānabha—right up—lotus; lower—s'aṇkha; left upper—disc and lower—mace.

Dāmōdara—right up—s'aṇkha; lower—lotus; left up—mace and lower—sword.

All these should be represented with their goddesses holding lotus and vīṇā in their hands.

24 Vaiṣṇava mūrtis according to Siddhārtha Saṃhita.[21]

	Right lower.	Right up.	Left up.	Left lower.
Vāsudēva	mace	conch	disc	lotus
Kēs'ava	lotus	conch	disc	mace
Nārāyaṇa	conch	disc	mace	lotus
Mādhava	mace	disc	conch	lotus
Puruṣōttama	disc	lotus	conch	mace
Adhōkṣaja	lotus	mace	conch	disc
Samkarṣaṇa	mace	conch	lotus	disc
Govinda	disc	mace	lotus	conch
Viṣṇu	mace	lotus	conch	disc
Madhusūdana	disc	conch	lotus	mace
Açyuta	mace	lotus	disc	conch
Upēndra	conch	mace	disc	lotus
Pradyumna	disc	conch	mace	lotus
Trivikrama	lotus	mace	disc	conch
Vāmana	conch	disc	mace	lotus
S'rīdhara	lotus	disc	mace	conch
Narasimha	disc	lotus	mace	conch
Janārdana	lotus	disc	conch	mace
Aniruddha	disc	mace	conch	lotus
Hṛṣīkēs'a	mace	disc	lotus	conch
Padmanābha	conch	lotus	disc	mace
Dāmōdara	lotus	disc	mace	conch
Hari	conch	disc	lotus	mace
Kṛṣṇa	conch	mace	lotus	disc

21. Cf. Khare. Varieties of Viṣṇu Image. *Festschrift P. V. Kane*, p. 260. B. B. Bidyābinod. Varieties of Viṣṇu Images. *Mem. Ar. S.I.* no. 2.

Identification of Sālagrāmas—According to colours: white for accomplishment; black for fame; grey destroys sin; yellow for progeny; blue for riches and red for kingdom.

Size—of the size of an āmalaka fruit or covered by both palms. Too large—destroys longevity. Crooked — brings poverty. Unmarked — useless, broken with hidden cakras, too big cakras, too open mouth, lower mouth to be avoided in sakāmārcana.

According to *Rēkhas*—according to Brāhma:—

Vasudēva—Cakra only in mouth, not inside, white.

Pradyumna—yellow, with small cakra in mouth and many holes.

Aniruddha—blue and two rēkhas on back—like lotus.

Kēśava—blue, two rekhas rectangular.

Nārāyaṇa—black and two rekhas above.

Hari—long rēkha, wide hole to right and mouth above.

Paramēṣṭhi—white, two rēkhas like lotus and cakra.

Viṣṇu—like bilva fruit, hole at the back, big and black.

Narasimha (only for brahmacārin), rekha over mouth and in the middle, kapila colour or with three or five spots in lower portion.

Varāha—big, without or many (virēkha) rēkha and indranīla colour.

Matsya—long, golden colour and three bindus.

Kūrma—high, round rēkha at bottom, kaustubha and cakra rekhas; greenish.

Hayagrīva—with five rēkhas like ankuśas, blue and many bindus.

According to Pādma:—*Narasimha*—long face and rēkhas like mane.

Varāha—shape of boar with cakra rēkha.

Hayagrīva—horse faced, long rēkhas like rosary on top or like lotus.

Vaikuṇṭha—blue, with one cakra, rēkha over mouth, like flag.

Vrīdhara—shaped like kadamba flower, five rēkhas like vanamāla.

Vāmana—round, many marks, colour like atasī flower and spots. Or short, left with gada and cakra marks and right rēkhas.

Sudarśana—disc like rēkha.

Dāmōdara—big, with yellow line at mouth and cakra in middle; or two cakras lower and upper sides, not too long, with one central line; or big with small hole and cakra in centre.

Ananta—of many colours, with mark of serpent hood. Or with many cakras and marks.

Puruṣōttama—mouths on all sides and top also.

Yōgīśvara—*Dṛśyatē śikharē lingam sālagrāma*? *samudbhavam | Tasya yōgīśvarōnāma brahmahatyām vyapōhati ||*.

Linga grows from the top of sālagrāma.

Padmanābha—marks of lotus and parasol; to be worshipped (only ?) with tulas'ī.

Hiraṇya—shaped like the moon and white with golden lines.

Viṣṇupañjara—rows of lines.

Śeśa—circular lines.

Garuḍa—two lotuses connected with long line.

Janārdana—with four cakras.

Lakṣmi-Nārāyaṇa—with four cakras with vanamāla rēkha at the mouth.

Hṛṣīkēśa—crescent shaped.

Lakṣmī Nṛsimha — black with two bindus and two cakras to the left.

Trivikrama—black with two cakras on left and two on right and with lotus, dakṣiṇāvarta, vanamāla rēkhas.

Kṛṣṇa—four rēkhas on sides, two cakras in centre and four mouths.

(Some say that Viṣnu should not be worshipped in the sālagrāma—but the authority for this is questionable.) Sālagrāma lakṣaṇas are also described in Mēru Tantra.

(*To be continued.*)

SYMBOLISM IN THE INDIAN ART *

By P. Sama Rao, B.A., B.L.

Symbolism of Colours

In the symbolism of colours, the *Tāmasaguṇa* is black, the *Sātvikaguṇa* is white, and the *Rajōguṇa*, red. Hence in our Purāṇas the white and black are generally made to be exchanged by S'iva and Viṣṇu. Goddess Kāḷi is of black hue, and Viṣṇu of the twilight period is s'yāmala or greyish-blue, the colour of the pearly twilight. The passional or the Kāmic tendency of the *Rajōguṇa* is red. So the Creator, Brahma as well as the lotus, is red in colour.

The following gods and goddesses have the following colours and weapons :—

Agni—Red: has Flame and Trident in his right hand and Pās'a or Japamāla in the left. He has three eyes and a beard. He has four teeth symbolising Vāgdanda, Dhanadanda, Dhigdanda and Vadhādanda. His dress has the colour of smoke. He rides a he-goat, *Aja*. According to another description, he has two heads, six eyes, seven tongues, four horns, and three legs and sits on a lotus: in this aspect, he holds Prōkṣaṇi, Sṛk, Sruva, Parṇapatra, Tāmara, Vyājani, and Ghṛtapātra in his hands. He wears a red costume and rides a ram. The goat or ram is especially chosen by him for his vehicle, because it was the first born in creation, when Puruṣa divided himself into a male and a female.

Vāyu—is green in colour.

Rudra—is deep-red, symbolic of anger.

Varuṇa—has three tongues, symbolic of the Sun, the Moon, and the Lightning.

Mitra—red.

Sūrya—red.

Vaivasvata—is crimson-red.

Candra—dazzling white.

Yama—the god of justice and lord of the dead. His vehicle is the he-buffaloe. He is blue in colour. He holds in his hands *Danda*, the rod of justice, and *Paśa*, the noose to bind the souls after death. His messengers are the pigeon and the owl, which are symbolic of wisdom.

---

* Continued from Vol. XXXIII, No. 4, page 280.

Viśvakarma—the heavenly architect; has five heads and ten hands. He holds a book, a stile, an edge, a plumet, and measuring scales together with compasses. He is not ascribed any definite colour.

Rākṣasas—are yellow to red, and blue to green in colour.

Puruṣa—red in colour because he creates the primeval man and woman. He has goats for his vehicles and carries an ox-goad as his sceptre.

Lakṣmi—As an Autumnal goddess, S'rī, is golden-yellow, bordering on orange tint. Her vehicle is an owl, symbolic of wisdom. In her other manifestations she is red in complexion. Her associates, the elephants are also representatives of wisdom. They, when represented white, are symbolic of purity. Soubhāgya Lakṣmyōpaniṣad describes her as,

"*Āmalakamlāā samsthā tadrajah pancavarṇā*
Karakamaladhruteṣvā bhītiyugmāmbhujāca,
Maṇimakutavicitrālankrutā kalpajālaiḥ,
Sakalabhuvanamāta santatē śrīḥ sriyaih nah".

which means, "Lakṣmi, the mother of all the worlds, who is seated on a lotus, who is of the colour of its pollen, who holds in her lotus like hands an arrow, the symbol of fearlessness, and two lotuses, who is adorned with numerous ornaments and a beautiful crown set with gems; may she be for our prosperity!"

Sarasvathi—like her husband, rides a swan which has the same significance. She is pure white: has a Vīṇa, lotus, and a japamālā in her hands. The Vīṇa is symbolic of the eternal melody in creation. The Japamālā symbolises her yogic naturel She is the presiding deity of the sixty-four *kalas*, inclusive of the Fine Arts. She is exceedingly beautiful, only next to Pārvathī.

Parvathī—In her manifestation of Satī, stands for ideal beauty and chastity. She is white in colour. As Durga-Mahiṣāsura mardhinī, she is a s'akti, red in colour. As a S'akti, "she is self-power. She entices all, holding in her arms, a *pāśa*, an *aṅkuśa*, a bow and an arrow. She is the great wisdom." (*Vide* Devyōpaniṣad). In her aspect as Kāḷi, she is black and her appearance is terrible. She is the destructive goddess at the Praḷaya. She has a flaming third eye in the centre of her fore-

head, like her beloved S'iva. She is dressed in a girdle of giants, hands and a garland of Vāsuki, suspended from her waist and neck. Round her neck, she also wears a necklace of giants' skulls. In one of her hands there is the newly-hewn head of a giant dripping blood. She is weaponed with the destructive weapons of her lord, S'iva, which stand for the same attributes. Like the Egyptian Isis "she can conceal herself in the cloud of her long and abundant tresses." She has four arms. In one she holds the giant's head, in the other a *khadga*; while the remaining two hands are raised in the *abhaya* and *varada mudras* to bless mankind. She is a s'akti in the most terrible form. As Umā, the ideal virgin, she is exceedingly lovely, and is symbolic of purity and wisdom. She is then dazzlingly white. As Pārvathī, the ideal of womanhood and chastity, she is the acme of perfection and kindness. Originally she was dark; but after tapas she becomes fair complexioned and white.

In the Jain art, which is a limb of the Hindu art, despite its own special characteristics, every Jina or apostle has his own 'composition, cognizance, and dīkṣa tree.' According to the Jains, red, orange and white are symbols of purity, while grey, blue and black stand for evil souls.

Mahāvira is yellow in colour, and has As'ōka tree for his Dīkṣa.

Pārs'vanātha, is blue: has a serpent and Dhātaka tree for Dīkṣa.

Neminātha, is black: he has Vētasa tree as his Dīkṣa.

Ṛṣabha, is golden-yellow in colour, and has Vatavṛkṣa as his Dīkṣa.

The following table gives the emblems of the Jinas:—

Ādinātha or Vṛṣabha	...	Bull
Ajitharatha	...	Elephant
Sambhuratha	...	Horse
Abhayānandanātha	...	Monkey
Sumathinātha	...	Cahkwa or red goose
Supadmanātha	...	Lotus
Supārsvanātha	...	Svastika
Candraprabha	...	Crescent Moon
Puṣpadanta	...	Crocodile
Sītalanātha	...	Tree or flower

S'rī Ansanātha	...	Rhinoceros
Vasapādya	...	Buffaloe
Vimalanātha	...	Bear
Ananthanātha	...	Porcupine
Dharmmanātha	...	Thunderbolt
S'āntanātha	...	Antelope
Kuntanātha	...	Goat
Āranātha	...	Fish
Mallinātha	...	Pinnacle
Munisuvratha	...	Tortoise
Naminātha	...	Lotus with stalk
Neminātha	...	Shell or Conch
Pārsvanātha	...	Snake
Vardhamāna or Mahāvira	...	Lion

In the Buddhist art, also, a branch of the Indian, the following trees are worshipped as the dhrumās of the various Bōdhisatvās, standing as their peculiar symbols :

Vipasi	...	The Pātali tree
Sikhi	...	The Pundrīka tree
Visvabhu	...	The Sāla tree
Krakuch-cānanda	...	The Sirīśa tree
Kanakamuni	...	The Udambara tree
Kās'yapa	...	The Nyakrōdha tree
Gautama	...	The Pippala tree

These trees, as their emblems, are represented over their heads. They are also worshipped by themselves, just as the Hindus worship the Asvatha, Tuḷasī, and the Ṣami trees.

The Buddhists in imitation of the Brahminical theology according to which Viṣṇupāda had Aṣtamangaḷās, had their own Aṣtamangaḷās on the feet of Buddha, which they similarly worshipped, as emblems of his divinity. The marks are, S'aṅkha, Catra, Mīnas, Kamala, Srīvatsa, Kaḷasa, and Dwaja. These are symbols of Buddha's spiritual and secular greatness.

The Buddhists in their zeal to propagate their religion began to deride Hinduism as inferior to their own. Just as the zeal of S'aivites, in their Liṅga Purāṇa, celebrated S'iva's superiority over Viṣṇu, by introducing Omkara over their *Agniliṅga*, meaning thereby, that S'iva was the Ādideva and Satyōjātha (born of himself

suddenly in Primeval Truth), these Buddhists celebrated the superiority of their religion by borrowing the *Agniliñga* form, over which they put the Tris'ūla and worshipped the same. (*Cf.* Amaravathi and the Gāndhāra Sculptures). These Buddhists have represented Buddha seated on a lotus throne, supported by Nāgas, a composite image of the conceptions of Viṣṇu and Brahma in Hinduism. This means, in the least, that Buddhism is not inferior to Hinduism. Refer to Buddha's lotus throne supported by Nāgas in the Kenheri caves specimen, and the relief from Mohemad Nari in Yusufzai ; the contour of the old Nepal stone figure of Gautama Buddha, the original of which, is now in the Berlin Museum ; and that of " Buddha visited by Sakra at the Indrasaila " form Loriyan Tangai, now in the Calcutta Museum, which resembles the form of S'iva's *Agniliñga*, in the inside of each of which, we find Buddha seated on a lotus pedestal. These confirm the Buddhists' zeal that way. The symbols of divinity of the Mahāyana School of Buddhism are close imitations of the Hindu symbols, which fact further confirms the truth, that Buddhism is not a religion, but only a religious order founded by a great teacher of *Ahimsa*, Gautama Buddha.

Mudras or Symbolic representation by hands

Mudras are said to have originated from the Tāntric ritual of the Vedic age. The Saktōpaniṣads contain them. There are three post-vedic, important texts in this connection. They are *Bharatanātya*, *Hastalakṣana Dīpika*, and *Abhinayadarpaṇa*. The *Bharatanātya*, the Katakali and the Manipuri dance, and the Javanese, are not a little based upon these texts. The text of *Bharatanātya* is the most comprehensive of all, inasmuch as it includes the principles of the arts of dramaturgy and music as well. Abhinaya as regarded by Bharatamuni is the harmony evolved of *Nṛtya* (dancing and poses), *Gīta* (music), and *Vādya* (the instrument), accompaniment to both nṛtya and *V*ādya. So the principles of keeping time or *tāla* and *gati* which are said to be unique in the Tap dance of the West, are certainly not new to the Indians; nor, is the principle that dancing is the harmonious blend of all these three. *Abhinaya* according to our texts, is divided into (*a*) the *Angika* (physical gestures and postures), (*b*) the *Sāttvika* (emotional),

(c) the *Vācaka* (oral songs), and (*d*) the *Aharya* (the external, meaning the art of costumes and other outfit). The *Angika* and the *Sātvika* elements are not two independent arts as are regarded by some critics. Each is dependent on the other for the production of the correct *Bhāva* or *Rasa*; otherwise, the very definition of *Abhinaya*, as the harmonious blend of *Nṛtya*, *Gīta* and *Vādya* is falsified. Each of these elements has its own unique rhythm, and the rhythm in *Abhinaya* is compounded of all these independent rhythms. The *Angika* element consists of a graceful bending of the body together with the necessary show of *Mudras* and expression in the face setting out correctly the emotion or *Bhāva* it is out to portray. These principles are enunciated in the text :—

> "*Nētra bhrūmukha rāgadayo rūpa brunhitā,*
> *Prataimsēha karōkārya rasabhāva, pradaisika.*"
> "*Yatōhastastatō driṣti yatōdriṣtistatō manaḥ,*
> *Yatōmanāstatō bhāvo yatōbhāstatō rasāha.*"

MUDRAS PER S'ILPAS'ĀSTRAS

These are, evidenced by the pieces of sculpture existing today :

Katakahasta—In this all the fingers excepting the thumb are bent *ardha-muṣṭi*. The forefinger or the *Anāmika* just touches or is about to touch the thumb. Sometimes the *Anamika* and the little finger are in one level, while the middle and the ring-finger in another level. Sometimes all the fingers, excluding the *Anāmika*, are bent inwards in a complete *ardha-muṣti*, with the *Anāmika* straight and pointing. Sometimes all the fingers including the thumb are bent, with the little finger and the thumb pointing at each other ; or the thumb and the middle finger touching each other, with the *Anāmika* a little raised, and the other three fingers being in one level. *Vide* first left hand of Candrasēkhara Sōmadhari ; the right hand of Bhōgas'akti, and the first right hand of Natarāja.

Lambahasta—The arm is slightly bent, and the fingers inclusive of the thumb are let down in a graceful rhythmic looseness. The four fingers are together and in one level, with the thumb separated from them ; *Vide* the dancer's left hand at Sithannivasal, and Pārvathi's hand on S'iva and Pārvathi at Ellora.

Lōlahasta—In this, as in Lambahasta, the hand with its fingers is let down in a graceful poise, slightly bent, and all the

fingers inclusive of the thumb separated from one another; *Vide* the right hand of Kapila of Ceylon, and the dancer's left hand at Sīthannivasal.

Gajahasta—As in the Lambahasta, the hand with its five fingers is let down gracefully loose. The *Anāmika* and the little finger are in one level, while the rest three in another. *Vide* left hand of Paramēs'vari or Bhōgas'akti and the first left hand of Natarāja.

Patākahasta—This is mostly a *Abhayamudra*. In this, the palm with its five fingers is spread out and is held either straight in a vertical or in a horizontal or in any position in between these positions, with the four fingers together and the thumb separate. *Vide* the first right hand of Natarāja.

Tripatākahasta—In this, the *Anāmika*, the middle and the little fingers are straight, while the ring-finger and the thumb are bent towards each other. The *Anāmika* and the middle fingers form a V shape between them, just enough to hold an object like the *Paraṣu* or Sringhi (deer). *Vide* the second right hand of Candrasēkhara Sōmadhāri; and the second left hand of Gangādhara and Candrasēkhara Sōmadhāri.

Varadahasta—In this, all the five fingers are bent in *ardha-muṣṭi*; the *Anāmika* and the little fingers are in one level while the middle and the ring-fingers in another, with the thumb touching or about to touch the middle finger. Sometimes the *Anāmika* and the little finger are in one level, while the ring and the middle fingers with the thumb touching the latter are in another level. *Vide* Candrasēkhara Sōmadhāri and Gangādhara.

Sūcihasta—In this, only the little finger is raised and the other four are bent in *ardha-muṣṭi*, with the *Anāmika* and the ring-finger being in one level higher than that of the other two. The thumb touches or seeks to touch the middle finger outside of its middle joint.

Kartharihasta—In this, the little and the *Anāmika* fingers are straight and the rest three fingers bent in *ardha-muṣṭi*. The thumb seeks to touch the middle finger on its nail. *Vide* the second left hand of Kāḷi, the Calcutta Art Gallery.

Galinahasta—In this, all the five fingers are bent *ardha-muṣṭi*; the *Anāmika* and the little fingers are in one level, while the rest three fingers hold a spherical object. *Vide* the left hand of Gaṇēs'a.

Ardhacandrahasta—This speaks for itself. In this the palm is held in about a horizontal plane. In the crescent concave formed between the thumb and the *Anāmika* fingers. Fire or *Pranathi* may be held. The *Anāmika*, the middle and the ring-fingers are together, and slightly bent crescent-wise inwards, and are separated from the little finger, which is also similarly bent. *Vide* the second left hand of Natarāja.

Simhakarnahasta—In this mudra, the little finger is raised while the rest four fingers are bent in *ardha-muṣṭi*; (1) Sometimes the *Anamika* and the raised little finger are on a higher level, while the separated middle finger touching the thumb inside and the ring-finger, are in a different level; (2) Sometimes the *Anāmika* and the thumb with the combination in (1) are separated just enough to hold a weapon like the vajra. *Vide* the left hand of Vallurmāyi and the right hand of Kāḷi.

Nidritahasta—In this, the palm rests on a horizontal surface with only the *Anāmika* finger slightly raised above the rest. *Vide* the left hand of Pārvathi in S'iva and Pārvathī at Ellora.

Damaruhasta—In this *mudra*, the *Damaru* is held by the five fingers and is played. In its most ecstatic position, it is played between the *Anāmika* and the middle fingers only, forming a V, while the middle and the little fingers bend inward into a graceful fish-hook with the thumb pointing at the instrument. *Vide* the second right hand of Natarāja.

The symbolism of *natya-mudras*, as has already been said, is based on the ritual of the Vedic age, pertaining to the worship of gods. They may have been evolved from the descriptions in *Bharatanātya*. The *Hastalakṣaṇa Dīpika* also gives out the same number, twenty-four, of the mudras, but their manipulations are described differently. It is said that the two texts have no common ground at all.

According to Bharatamuni, there are twenty-four single handed, thirteen combined, and twenty-eight dance poses. But the *Abhinayadarpaṇa*, a much later text on the subject, while confirming the above, adds eight more to the single handed, ten to the combined, and nine or ten more to the dance poses. The following

Table is a modification of Mr. Kuttikrishna Menon's, to which I am much indebted :—

TABLE A.

Per Bharatanatya		Per Abhinayadarpana		Per Hastalakṣṇa Dipika	
Ser. No.	Description	Ser. No.	Description	Ser. No.	Description
1	Patāka	1	Patāka	17	Tripatāka
2	Tripatāka	2	Tripatāka	1	Patāka
...	Ardhapatāka	3	Ardhapatāka	7	Kapitha
3	Kartharimukha	4	Kartharimukha	9	Sikhara
4	Ardhacandra	5	Ardhacandra	8	Hamsapakṣa
...	Mayūra	6	Mayūra	...	...
5	Arala	7	Arala	14	Bhramara
6	Sukathunda	8	Sukathunda	...	...
7	Muṣti	9	Muṣti	4	Muṣti
8	Sikhara	10	Sikhara	20	Vardhamānaka
9	Kapitha	11	Kapitha	...	...
10	Katakamukha	12	Katakamukha	3	Kataka
11	Sūcimukha	13	Sūcimukha	15	Sūcimukha
12	Padmakōṣa	15	Padmakōṣa	11	Añjali
...	Candrakala	14	Candrakala	12	Ardhacandra
13	Sarpasiras	16	Sarpasiras	19	...
14	Mrigas'irs'a	17	Mrigaśirs'a	...	...
15	Kangula	19	Kangula	...	...
...	Simhamukhi	18	Simhamukhi	18	Mrigas'irs'a
16	Alapallava	...	...	...	...
17	Catura	21	Catura	16	Pallava
...	Alapadmaka	20	Alapadmaka	...	...
18	Bhramara	22	Bhramara	...	...
19	Hamsasya	...	...	10	Hamsasya
20	Hamsapakṣa	24	Hamsapakṣa	5	Kartharimukha
21	Sandamsa	...	...	2	Mudrakhya
...	Hamsasya	23	Hamsasya	...	...
...	Sandamsa	25	Sandamsa	...	...
22	Mukula	26	Mukula	23	Mukula
23	Urnanabha	...	...	22	Urnanabha
24	Tāmracūda	27	Tāmracūda	6	Sukathunda
...	Tris'ūla	28	Tris'ūla	...	...
...	Vyāghra	29	Vyāghra	...	...
...	Ardhasūci	30	Ardhasūci	21	Arala
...	Kataka	31	Kataka	13	Mukura
...	Palli	32	Palli	...	...
...	...	...	...	24	Katakamukha

The inclusion of Vardhamānakā and Anjali in Hastalakṣaṇa Dīpika as single handed poses is patently wrong; for, they are not single, but compound poses made up by both the hands. I am informed that the Mudras, Sukathunda, Vyāghra, and Palli have not been adopted into the Kathakali dance.

TABLE B

N. S.—Bharatanātyas'āstra; *H. L. D.*—Hastalakṣaṇa Dīpika; *A.D.*—Abhinaya Darpaṇa.

Order	Mudra	Manipulation	Correspondence to sculptural mudra
1	Patāka (Flag)	In this, all the fingers are held straight with thumb slightly bent as per H. L. D. the thumb should touch the root of the *Anāmika* finger. In practice it is not necessary.	Patāka (Abhaya)
2	Tripatāka (Three flags)	If the ring-finger is bent, this results from No. 1	Tripatāka. The *Anāmika* and the middle finger should not be together. They must separate into a V shape so as to hold a weapon like the paras'u or sringhi.
3	Ardhapatāka (Half-flag)	If the little finger is also bent, this results from No. 2. H. L. D. prescribes the thumb should be placed over the tip of the middle finger.	Damaruhasta
4	Katharamukha (Scissors' Tips)	In this, the *Anārmika* and the middle finge s are outspread, the former backwards and the latter forwards. According to N.S. and A.D. the little finger should be pulled back and the thumb need not rest on the ring-finger.	Corresponds to No. 2 above, that is Tripatāka. The Karthari mudra of sculpture corresponds with the Simhamukha, No. 24

Order	Mudra	Manipulation	Correspondence to sculptural mudra
5	Sūcimukha (End of needle)	Here the middle finger is bent and the thumb rests on it. According to H. L. D. the thumb is placed over both the middle and the ring-fingers. N. S. and A.D. prescribe a slight straightness to the middle and the little fingers. Cf. Katakahasta, No. 20.	Corresponds to the Sūcimukha with this slight variation, that the little finger herein is almost straight.
6	Ardhasūci (Half-needle)	If the tip of the *Anāmika* in No. 5 is bent slightly and the thumb rests on the middle line of it, this results. H. L. D. says that the other fingers should be bent at the second joints. See Kapitha, No. 19.	Katakahasta: and a modification of Simhakarnahasta.
7	Tāmracūda (Cock's tuft)	If the *Anāmika* finger of No. 5 is bent slightly at the tip this results. According to N. S. the thumb should touch the middle finger, and the ring and little fingers should be bent and touch the palm. A.D. says that the 3 fingers from the middle finger should touch the thumb; See Mukula No. 30, which is Varadahasta. H. L. D. lays down that the thumb should be placed over the ring-finger.	Varadahasta.
8	Arala (Bent)	Holding the forefinger in the same position as in No. 7, if the other fingers are straightened, that is, if the *Anāmika* is bent from No. 1, this results. N. S. lays down that the other	Katakahasta.

Order	Mudra	Manipulation	Correspondence to sculptural mudra.
		3 fingers should be slightly parted from one another and slightly bent at the tips.	
9	Sukathunda (Parrot's beak)	If the ring-finger in No. 8 is also bent, this results.	A modification of Katakahasta in that the middle and the little fingers are straightened to a very slight bend at their tip-joints.
10	Ardhacandra (Half-moon).	If in No. 1, the thumb is stretched out to the full extent and the other fingers are bent outward, this results. According to N. S. all the fingers are to be bent outward as a whole slightly.	Patākahasta and Varadahasta in a Abhayamudra.
11	Sarpasiras (Serpent's head)	If as in Patāka, No. 1, all the fingers are bent forward slightly, that is, of the palm is hollowed, this results. According to N. S. the thumb is to be placed close to the forefinger.	A modification of the Patākahasta in that all the four fingers together and bent slightly inwards in the form of serpent's hood, with the thumb touching the root of the *Anāmika* finger.
12	Hamsapakṣa (Swan's wing)	If in No. 11, the little finger is held straight and the *Anāmika*, the middle and the ring fingers are together bent at their root joints, with the thumb touching at the root of the *Anāmika*, this results.	Varadahasta.
13	Catura	If in No. 12, the thumb instead of touching the *Anāmika* at its root touches the ring-finger at its root, this results.	Vitarkamudra.

Order	Mudra	Manipulation	Correspondence to sculptural mudra
14	Mrigas'irśa (Animal head)	No. 13 with its thumb pulled straight and the little finger almost straight and the other three fingers together bent inwards, gives rise to this mudra.	Nil.
15	Muṣṭi (Fist)	If all the fingers are bent completely so as to touch the palm with the thumb resting on the bent *Anāmika* and the middle fingers.	Nil.
16	Kataka-mukha or Dhridha-muṣti (Half-fist)	It is No. 15, with this modification that the thumb instead of being over the fingers is forced through the *Anāmika* and the middle fingers.	Katakahasta modification; the thumb is kept inside the *Anāmika* and the middle fingers.
17	Sikhara (Peak)	This is a modification of No. 15; here the thumb instead of resting on the fingers is held erect. Sometimes in its outspread aspect, the *Anāmika* touches or seeks to touch it.	Katakahasta
18	Candrakala (Moon's digit)	If from No. 17, the fore-finger or the *Anāmika* is opened so as to form, as it were, a crescent with the thumb outstretched, this results.	A modification of the Ardhacandra-hasta, in that, the middle, the ring and the little fingers are bent inwards Ardha-muṣti instead of spreading themselves outwards.
19	Kapitha (Wood-apple)	If in Muṣti No. 15, the *Anāmika* and the thumb touch each other at their tips, this results. Cf. No. 6.	Nil.

Order	Mudra	Manipulation	Correspondence to sculptural mudra
20	Kataka-mukha.	If from No. 19, the ring-finger and the little finger are raised to a half-bend and are held separate, this results. N. S. and A. D. lay down that this with the *Anāmika* erect may amount to Sūcimukha, No. 5.	A modificattion of of Katakahasta.
21	Samdamsa (Bite)	In addition to No. 20, if the middle finger is also raised to a half-bend and is held separate, this mudra results. In A. D. this is the symbol known as Hamsasya.	Katakahasta.
22	Hamsasya. (Swan's beak)	This is No. 21, with this modification, that the middle finger also touches the thumb along with the *Anāmika* N. S. and H. L. D. lay down that the thumb must be shown to rubbing against them.	Varadahasta modification.
23	Bhramara (Bee)	This differs from Nō. 19, in that the middle finger instead of the *Anāmika* touches the thumb.	A modification of the Kataka or the Varada or Simha-karnahasta.
24	Simhamukha. (Lion's head)	In this, the little and the *Anāmika* fingers are held straight and (*a*) if the thumb touches the middle and ring-fingers when bent at their tips, this mudra becomes *Hariṇa-śirṣa* or deer's head ; and (*b*) if the thumb touches them at their second joints, and when together and straightly inclined to the little or the *Anāmika* fingers forming V, as it were, it amounts to Mṛgas'irśa of H. L. D.	Modification of the Kartharihasta.

Order	Mudra	Manipulation	Correspondence to sculptural mudra
25	Mukura (Mirror)	If in No. 24, the middle and the ring-fingers seek to touch the thumb at their middle joints, this results.	Modification of Katakahasta.
26	Mayūra (Peacock)	If in No. 25, the middle finger is erected, this mudra results.	Modification of the Katakahasta.
27	Palli (House-lizard)	It is No. 26 with the middle finger.	Modification of the Kartharihasta.
28	Tris'ūla (Trident)	In this, the little finger and the thumb touch each other at their tips, while the rest three fingers are held straight and separate to form W.	do.
29	Vyāghra (Tiger)	This is a modification of No. 28, in that the little finger and the thumb are held straight and brought together, while the three other fingers lean over them together, in a similarly straight manner.	Nil.
30	Mukula (Bud)	This results if all the five fingers meet in a point.	A modification of Galinahasta.
31	Padmakōṣa (Lotus bud)	If in No. 30, the fingers are slightly opened, this mudra is formed.	do.
32	Ūrnanabha (Spider)	This is No. 31 with all the five fingers pulled back slightly more, and are bent at their second joints in the form of spider's legs. Both N. S. and H. L. D. say that this represents a tiger.	do.
33	Kangula (Picking of Ragi-grain)	This is No. 31 with the ring-finger bent towards the palm to touch it.	do.

Order	Mudra	Manipulation	Correspondence to sculptural mudra
34	Alapallava (A tremulous tender leaf)	In this, the thumb and the *Anāmika* are spread straight; while the other three fingers are bent at their root joints towards the thumb and are held straight.	A modification of Galinahasta.

TABLE C

Combined Hand mudras and their Manipulation.

Order	Mudra	Manipulation
1	Kapōtha (Dove).	Formed of the joining together of the two hands with their fingers straight. This is a mudra to indicate a lotus bud, and worship (*Añjali*). If they are held in reverse order and point downwards, the resulting mudra indicates a wild boar.
2	Karkātaka (Crab)	Formed of the interlacing of the four fingers, and the thumbs touching each other at their tips. The hands must be held upwards. This denotes skin.
3	Svastika	Formed of the four fingers if straightened and held erect, and they touch back to back with their thumbs outspread in opposite directions. This is symbolic of a shark.
4	S'aṁkha (Conch)	Is formed in modification of No. 1; only the thumb and the *Anāmika* of one hand touch the rest of the four fingers of the other hand which is held straight, while the middle and the other fingers of the first hand cover the thumb of the second hand.
5	Cakra (Wheel)	Emblamatic of Viṣṇu's weapon; is formed if the two palms clasp each other with one held erect and the other horizontal with their ring-fingers clasping the palms.
6	Matsya (Fish)	Is formed if the palms rest one over the other with the three middle fingers together touching one another while the thumb and the little finger of one palm and the little finger

Order	Mudra	Manipulation
		and the thumb of the other palm together form, as it were, with the rest of the fingers two W formations.
7	Varāha (Boar)	Is formed if one palm interlacing its fingers with the fingers of the other palm, rest on each other.
8	Garuda (Viṣṇu vāhanam)	Is formed if the palms with their fingers outspead into concaves are placed in each other in opposite directions, with their thumbs touching each other.
9	Cot	Is formed if the hands are held down opposite each other, with their thumbs, *Anāmikas* and little fingers let down straight, while the middle and the ring-fingers interlacing one another are held horizontal.
10	Hamsa (Swan)	Is formed if the palms grip each other with only the *Anāmikas* and the middle fingers joined each to each spread out straight, and form in their combination a V.
11	Lotus	Is formed if each palm in padmakoṣa mudra No. 31, opposes the other with their wrists touching.
12	Tortoise	Is a modification of No. 6 and is formed if only the thumbs and the middle fingers are outspread; while the other fingers of each hand clasp the palm of the other.

Buddhism adds the following mudras :—

The Vitarka, in which the right hand in an adaptation of the Katakahasta indicates argument or discourse ;

The Dharmacakra mudra, or the (Turning the Wheel). *Vide* Sārnath Buddha ;

Mahārāja-Līlāsanam mudra—(A pose.) *Vide* Kapila at Anurādhapura ;

The Dhyānamudra, (Meditation) where the hands are folded in the lap. *Vide* Dolmite Buddha at Anurādhapura ;

Bhūsparsamudra, ('Calling earth to witness')—resembling a Lambahasta, where the right hand is dropped over the knee touching or pointing the earth. *Vide* Buddhas at Lalitagiri, Udayagiri, the old stone figure of Gautama Buddha in Berlin Museum.

As Leo nardo da Vinci observes, "that figure is most worthy of praise which by its action best expresses the passion that animates it". This coupled with Hsieh Soo observation, "Whether or not the work exhibits the fusion of the rhythm of the spirit with the movement of the living things", which when translated into the Indian sentiment, runs "Whether or not the word reveals the self (Ātman) within the form", determines the excellence or otherwise of a piece of art. A modern critic Holmes amplifies the above test as, in a great work of art,

> "The qualities of Unity, Vitality, Infinity and Repose, or the Rhythm or the Economy of the spirit."

The presence of this spirit is beauty; it is this content, this movement of the spirit that is the Universal subject-matter of art.

This is exactly what the symbolism of gestures achieves in a work of art. So, the language of gestures is as much a necessary ingredient for the Indian art as spiritualism.

(*To be concluded*).

THE UNIVERSAL BUDDHA SOCIETY, BANGALORE

Encourages the study and spread of Buddhism

Maintains a library and a free reading room

Publishes a monthly journal Edited by Messrs. A. S. R. Chari and P. S. Lakshminarasu. Gifts of books and journals and donations, however small, will be thankfully accepted. *Membership involves no obligation to be a Buddhist.*

Subscription for Membership Re. 1/- per month. Annual Subscription for Journal Rs. 3/- Single copy of Journal As. 4.

BEST MEDIUM FOR ADVERTISEMENT

Further details can be had from

THE GENERAL SECRETARY, Universal Buddha Society, Sri Krishnarajendra Road, Basavanagudi P.O., Bangalore.

RELIGION OF THE VEDA

By K. Krishna Moorty, M.A.

A PRECISE and all-embracing definition of religion is well-nigh impossible. "Morality touched with emotion is religion" said Matthew Arnold. Of other definitions mention might be made of Max Müller's "Anything that lifts man above the realities of this material life is religion," Newman's "The essence of religion is authority and obedience," and Schleiermacher's "It is a feeling of absolute dependence". Some have even gone to the extent of calling it an infectious disease, the rapid spread of which, is due to the social instincts of mankind. [1]

A much more satisfactory definition of religion is that proposed by Sir James Frazer—"A propitiation or conciliation of powers superior to man which are believed to control the course of nature or of human life". [2] If we take the state of mind leading to such actions also into consideration, the definition given by Warde Fowler, "Religion is the effective desire to be in right relation to the power manifesting itself in the universe" [3] may be adopted. A working definition of religion is, however, the one proposed by Macdonell: "Religion means, on the one hand, the body of beliefs entertained by men regarding the divine or supernatural powers, and, on the other, that sense of dependence on those powers which is expressed by word in the form of prayer and praise, or by act in the form of ritual and sacrifice." [4] It is needless to remark here that both the elements of religion namely, belief in and entering into relation with a higher power or powers are recognised.

The Veda is not a book but a library and a literature. At the very threshold of Indian history we come across an extensive literature, generally known as the Veda (lit. knowledge). It covers, according to the most cautious estimates, a period of seven or eight hundred years and is essentially religious in character. In

---

1. E.E. Kellet. 'A Short History of Religions,' p. 9.
2. 'The Golden Bough'. 1. p. 62.
3. 'Religious Experience of the Roman people'. p. 8.
4. Encyclopædia of Religion and Ethics, 'Vedic Religion'.

this literature three well-defined literary strata can be recognised which also mark three distinct stages in the growth of religion as of language.

I. *Saṁhitās* or collections of hymns, prayers, incantations, sacrificial formulae and such other things. Four such *Saṁhitās* are known: The Ṛgveda is the Veda of hymns and prayers; the Sāmaveda is in the main mostly drawn from the Ṛgveda though set to a different mode of accentuation and recitation; the Yajurveda is the Veda of sacrificial prayers, while the Atharvaveda contains miscellaneous matter though magic may be described as its main content.

II. The *Brāhmaṇas* or theological prose works attached to the four *Saṁhitās*, containing observations on sacrificial formulae and the practical or mystical significance of sacrificial rites.

III. The *Āraṇyakas* and *Upaniṣads* which contain the meditations of forest hermits and Ṛṣis on God, the world and mankind.

In this short paper I propose to deal in the main with the religion of the Ṛgveda and to refer incidentally to its development in one way through the *Brāhmaṇas* and in another way through the *Upaniṣads*.

Even the Ṛgveda itself is not a unified work. It is a work in the production and collection of which centuries might have elapsed. There is no wonder, then, that one misses in the Ṛgveda any doctrine of fixed religion. As V. S. Ghate puts it: "We have in the Ṛgveda a procession of thoughts, not a fixed, stereotyped result." Therefore what is possible is only an attempt to understand the religious ideas—contradictory as they may often be—prevailing in the Vedic age.

Vedic religion consists mainly in the worship of the various gods. A knowledge of the nature and position of the Vedic gods is very essential for an enquiry into religious conditions in the Vedic age. The Vedic gods are generally classified into deities of heaven, air and earth. The celestial gods are *Dyaus*, *Varuṇa*, *Mitra*, *Sūrya*, *Savitṛ*, *Puṣan*, the *Aśvins* and the goddesses *Uṣas* and *Rātr*. The atmospheric gods are *Indra*, *Apam napat*, *Rudra*, the *Maruts*, *Vāyu*, *Parjanya* and *Āpas*. The terrestrial deities are

Pṛthivī, *Agni* and *Soma*. In this list the names of minor gods like *Mātriśvan* are not taken into consideration. There were also many abstract deities. Mere epithets of important gods were, in the course of time, raised to the position of independent gods such as *Dhatṛ* (an epithet of *Indra*), *Tratṛ*, *Netṛ* and others formed with the suffix *Tṛ* and also *Prajapati*, first an epithet of *Savitṛ* and *Soma*, but later on an important God. The supreme example of such abstract deities is to be had in the refrain "*Kasmai devaya haviṣā vidhema*"[5] where the word *Ka* (who ?) came to be looked upon as an independent deity in the *Brāhmaṇas*. There is also a small class of abstract deities comprising personifications of abstract nouns like *Śraddhā* (Faith) and *Manyu* (Wrath).

A peculiar feature of the religion of the *Ṛgveda* is the invocation of deities whose names are combined as compounds each of which is in the dual (*Devatādvandvas*). There are about a dozen such pairs celebrated in the entire hymns. The union of man and wife is the human analogy followed in the primeval conception of the marriage of Heaven and Earth (*Dyāvāpṛthivī*). After the analogy of *Dyāvāpṛthivī* a considerable number of male deities also came to be clubbed together so as to form dual gods, *e.g. Mitrāvaruṇā* (Sunlight and sky), *Indrāgnī* (Lightning-flash and altar-fire). In the case of such dual divinities there is close similarity between each other in their function or nature.

Thus the literary foundation of the religion of Ancient India lies in the hymns of the *Ṛgveda*, sung by the immigrant Āryans as they entered from the north-west. These hymns were addressed to gods of the earth, the air and the sky ; they celebrated the glories of dawn and day ; they told of the conflict between light and darkness ; they praised *Agni*, the God of fire, messenger between heaven and earth, himself as agent of the sacrifice, a kind of priest among the gods ; they commemorated the dead who passed into the upper world and adorned the sky with stars. There were gods who moved in the heavens and ruled the course of the sun and myriad stars, gods who rode on the storms and controlled the domestic fire or the hearth and moved in the waters, gods of disease and wrath. Everything in nature was

5. Ṛgveda. X. 121,

swayed by the deities who were vested with human shapes by the Vedic poets. This is what is known as anthropomorphism, (lit. 'having the shape of human beings').

The Vedic hymns have been described as presenting to us "an earlier stage in the evolution of beliefs based on the personifications and worship of natural phenomena, than any other monument of the world".[6] Worship springs from the inward feeling of dependence upon other powers, from the awe caused in man's mind by the perception of supernatural agents which influence his or other's welfare. The desire to gain their favour or propitiate them, to call forth their sympathy, to appease or inflame their wrath, has led men to compose songs of praise and prayers addressed to various gods. We shall see elsewhere how these simple outpourings of the heart gave place to rites and spells and sacrifices which are thought to ensure and even enforce the assistance of gods. The pleasing, vivifying and kindly phenomena of nature had also their terrible, destructive and dispiriting counterparts and their beholders were consequently struck with both awe and admiration. 'For the first time in the history of mankind, man started creating gods after his own image'.

It is common that in the writings on Vedic religion we often meet with the phrase 'Worship of nature'. We mean by that the worship of natural phenomena conceived as animated, conscious, and endowed with both the power and the will to benefit or injure mankind. Conceived as such they are naturally objects of human awe and fear. Their life and consciousness are supposed to be strictly analogous to those of men; they are thought of as subject to the same passions and emotions, and to possess power which, while they resemble those of man in kind, often far exceed them in degree. Thus to the primitive man's mind these natural phenomena assume the character of formidable and dangerous spirits whose anger it is his wish to avoid, whose favour it is his endeavour to secure. To attain these desirable ends he resorts to the same means of conciliation as he employs towards human beings on whose goodwill he happens to be dependent; he proffers requests

---

6. Macdonell: Vedic Mythology.

to them, and he makes them presents ; in other words, he prays and sacrifices to them ; in short, he worships them. Thus what we may call the worship of nature is based on the personification of natural phenomena whether he acts deliberately in pursuance of a theory, or as is more probable, instinctively in obedience to an impulse of his heart. Man attributes a personality akin to his own to all the forces of nature, or at all events, to the most striking, whether animate or inanimate, by which he is surrounded. [7]

However, there is a great difference of opinion among Vedic scholars, who have made these ancient scriptures their life-study, on the question of the spirit of the Vedic hymns. Adolf Kaegi writes—"The great majority of songs are invocations and glorifications of the deities addressed at the time; their keynote is throughout a simple outpouring of the heart, a prayer to the Eternal Ones, an invitation to accept favourably the piously dedicated gift ....To that which a God placed in his soul and caused him to feel : to the impulse of his heart the singer wishes to give eloquent expression......*There is in them* (*Vedic hymns*) *all a fresh breath of vigorous primeval poetry*". Similarly Otto Pfleiderer speaks of the "primeval child-like *naïve* prayer of *Ṛgveda*". "The process of god-making", says Sir S. Radhakrishnan, "in the factory of man's mind cannot be seen so clearly anywhere else as in the *Ṛgveda*. We have in it the freshness and splendour of the morning of man's mind still undulled by past custom or fixed routine". The nature worship that we notice in the *Ṛgveda* is sufficiently frank and inartificial to enable us to trace its development from the scarcely disguised natural phenomenon, where the gods are hardly differentiated from their physical appearance. We are able to watch here the process by which the earliest men rose to the belief in gods, and the naive and simple methods by which man's first intercourse with gods was carried on. In the words of Dr. Winternitz "What renders these hymns so valuable for us is that we see before us in them a mythology in the making. We see gods as it were arising before our eyes." [8] The creation of Usener's *Sondergotten* (special

7. J. G. Frazer. The Worship of Nature. Vol. I. pp. 17-8.
8. Hist. Ind. Lit. Vol. I. p. 75.

gods) as opposed to personal gods can be traced even in the *Ṛgveda* as in the Indro-Iranian and Indo-European times. [9]

As against this view there are scholars like Oldenberg and Bloomfield who hold that the Vedic religion, in the main, is hieratic and sacerdotal. Oldenberg sees already in the 'oldest document of Indian literature and religion, the clear trace of an ever-increasing intellectual inervation." He thinks that such poetry could have arisen only in the exclusive circles of the priestly sacrificial experts. Bloomfield also regards the hymns of the *Ṛgveda* as sacrificial compositions of a primitive race which attaches great importance to ceremonial rites. The utilitarian motive which is present at almost every step lends colour to such a view. The Vedic *Ṛṣis* were priests first and poets next. If they rose to poetic heights as in the hymns addressed to dawn it was in spite of themselves, not because of them. Such an art must have been cultivated in their families and the hymns are not artless outpourings of a child-like emotion. The hymns are written in an elaborate metrical system for a definite purpose, namely, to form part of great acts of worship. The worship prescribed by the hymns is, with a few exceptions, domestic consisting of oblations to fire and invocations of the deities of fire, of the firmament, of the winds, the sun and others, who are invited by the sacrificer to be present and accept the offering, either clarified butter or the fermented juice of Soma, which are poured on the sacrificial fire in return for which they are supplicated to confer temporal blessings upon the worshipper—riches, life and prosperity.

The answer, however, to this much debated question regarding the significance of the Vedic hymns seems to lie midway between the two extreme view-points mentioned above. As Prof. Winternitz has well remarked, there is no doubt that a great number of these hymns arose independently of all sacrifical ritual, and that in them the breath of genuine primeval religious poetry is felt. Even if many of these hymns were used later on for sacrificial purposes, that does not, in the least, prove that they were originally written for this purpose. On the other hand it is equally certain that very many portions of the *Ṛgveda Saṁhitā* were from

9. *Vide* Usener's *Gotternamen*.

the first intended for nothing but sacrificial songs and litanies, and were glued together in a rather workman-like fashion by priestly singers.

We have already seen how gods are humanised for the most part. They have hands and feet like men and they are endowed with functions similar to those of men. Some of them like *Agni* are spoken of as priests, others like *Mitra* as warriors. Their food and drink was the same as that of man. Conscious of power, will and activity in himself, man attributed these characteristics to the world around him. The rushing river and the howling wind were beings possessing power and manifesting energy like his own—

> " Man once described, imprints for ever
> His presence on all lifeless things: the winds
> Are henceforth voices, wailing or a shout
> A querulous mutter or a quick, gay laugh
> Never a senseless gust now man is born ".

This impulse of primitive man to treat the things which impress and attract him in terms of will, it is usual to call animism.[10] In the *Ṛgveda* we more often come across the process of anthropomorphism than that of animism.

It is interesting to note in this connection the pertinent objections raised by Gilbert Murray against animism and anthropomorphism—" To make the elements of a nature-religion human is inevitably to make them vicious. There is no great moral harm in worshipping a thunderstorm even though the lightning strikes the good and the evil quite recklessly. There is no need to pretend that the lightning is exercising a wise and righteous choice, but when once you worship an imaginary quasi-human being who throws the lightning you are in a dilemma. Either you have to admit that you are worshipping and flattering a being with no moral sense, because he happens to be dangerous, or else you have to invent reasons for his wrath against the people who happen to be struck. And they are pretty sure to be bad reasons. The god, if personal, becomes capricious and cruel ".[11]

---

10. Cf. ' The Philosophy of Religion ' by G. Galloway, p. 71.
11. ' Four Stages of Greek Religion ', p 88.

Before taking up next the question of development in religious ideas in the *Ṛgveda* and later Vedic literature, we may note in passing, the various attempts at grouping the Vedic gods under certain heads. The Indian way of grouping them into celestial, aerial and terrestrial gods has already been noticed. What remain to be considered are the classifications proposed by Usener [12] and Bloomfield. [13] Usener postulates three kinds of gods *viz.*

(*i*) *Augenblickgötter* — or momentary gods *i.e.* the spirits which preside over any specific activity in the time it takes place.

(*ii*) *Sondergotten*—or special gods: a single deity presiding over all similar activities.

(*iii*) These latter developed in poetry and myth.

Bloomfield's classification is as follows :—

(*i*) *Transparent gods*—who are at one and the same time Nature objects and persons or in other words whose starting point in human consciousness is absolutely clear.

(*ii*) *Translucent gods*—who are the mythic formations and whose structural outline may still be traced with a good deal of truth although it is obscured by myths.

(*iii*) *Opaque gods*—Such as *Indra* whose origin it is impossible to trace.

Belief in many gods is called polytheism and in this sense the *Ṛgveda* must be said to represent a polytheistic religion. But as individualities these gods are not drawn in sharp outlines. They are shadowy creations, and one tends to blend with or to be absorbed by another in the mind of the worshipper. Where a plurality of gods is believed in, these gods must stand in some relation to each other; and it is of importance to notice how the gods of the *Ṛgveda* are arranged. We can see here very clearly how unstable a thing polytheism is. The position of the gods is constantly changing with reference to each other. We find *Agni* addressed as if he were undoubtedly supreme; he dwells in the highest heavens, he generates the gods, he ordains

12. *Vide* Gotternamen p. 57 ff.
13. Religion of the Veda, p. 96.

the order of the universe; but then we find *Indra* spoken of in the same way and *Varuṇa* and *Mitra* and others. As we have already noted, pairs of gods are addressed together. Indra and *Agni* are frequently so treated; so are *Varuṇa* and *Mitra*. There is no supreme God, or rather, each God is supreme in turn. The poet wants a god capable of being exalted in everyway, and does so exalt the god he has before him. In this way a monotheism is reached. " But it is a monotheism ", as Barth well puts it, " the titular god of which is always changing ". And Max Müller has given this partial monotheism the name of Kathenotheism or Henotheism signifying thereby a kind of worship of one god at a time without any denial that other gods exist and are worthy of adoration. In the words of Kaegi, Henotheism is " a belief in single gods, each in turn standing out as the highest. And since the gods are thought as specially ruling in their own spheres, the singers, in their special concerns and desires, call most of all on that god to whom they ascribe the most power in the matter, to whose department, if I may say so, their wish belongs. This god alone is present to the mind of the suppliant; with him for the time being is associated everything that can be said of a divine being:—he is the highest, the only god, before whom all others disappear, there being in this, however, no offence or depreciation of any other god ".[14] Against this theory of Max Müller we may put the objections raised by Macdonell. The Vedic deities are not represented as independent of all the rest, since no religion brings its gods into more frequent and varied juxtaposition and combination, and that even the mightiest gods of the Veda are made dependent on others. Thus *Varuṇa* and *Sūrya* are subordinate to *Indra*, (*Ṛgveda*, I. 101.) *Varuṇa* and the *Aśvins* submit to the power of *Viṣṇu*. (*Ṛgveda*, I. 156). Even when a god is spoken of as unique or chief (*Eka*), as is natural enough in laudations such statements lose their temporarily monotheistic force, through the modifications or corrections supplied by the context or even by the same verse. Henotheism is therefore an appearance rather than a reality, an appearance produced by the indefiniteness due to undeveloped anthropomorphism, by the lack

14. Kaegi. 'The Ṛgveda' p. 27.

of any Vedic God occupying the position of Zeus as the constant head of the pantheon, by the natural tendency of the priest or singer in extolling a particular god to exaggerate his greatness and ignore other gods and by the growing belief in the unity of the gods each of whom might be regarded as a type of the divine.[15]

However, *Varuṇa* represents the nearest approach in Vedic India to the doctrine of monotheism. He was *par excellence* the ethical god of the *Ṛgevda*. Here we also see that the Ṛgvedic religion is not confined to the mythological element but also embraces the moral element in so far as *Varuṇa* is considered as the author and the guardian of moral law. Expressions like *Gopārtasya* and *Ṛtāyu* are frequently to be found in hymns addressed to *Varuṇa*. It is this characteristic that prevents Vedic religion from being called imperfect. Though the moral element has not been given the high place that is its due in a perfect religion, it is gratifying to note that there are glimmerings of it to be found in the vast mass of mythology.

A development is noticeable in the conception of the god-head in the *Ṛgveda*. The idea of God gradually developed from polytheism through henotheism ultimately to some sort of monotheism which in the end gave place to pantheism. As the Vedic seers began to reflect on Vedic religion, they gradually conceived the idea of a spirit, something deeply interfused,

> " A motion and a spirit that impels
> All thinking things, all objects of all thought,
> And rolls through all things ".

There are statements like *Ekam sad viprā bahudhā vadanti* which unequivocally lend support to the above view. The invention of *Viśvedevas* or All-gods is also an appropriate instance in point. " The central point of the pantheistic doctrine is to deny the difference between God and Nature. God is conceived here not as transcending nature but as immanent in it. " In the famous *Puruṣasūkta* the Vedic seer visualizes, perhaps for the first time in human history, the organic unity of the whole universe. All existence—earth, heaven, planets, gods, living and non-living

---

15. Macdonell, ' Vedic Mythology ' pp. 16-17.

objects—is conceived here as the parts of one great person (*Puruṣa*) who pervades the world, but also remains beyond it.

Before concluding, we may briefly indicate the direction in which Vedic religion developed in later literature. The stem of Vedic religion shooted off into two opposite branches. We have already noted how in the Ṛgvedic religion there is present the element of quest after truth as well as the element of sacrifice. In the Vedic age there were philosophers as well as priests. The bent towards unification and harmony in the universe was in course of time fostered by reflection and found its full expression in the *Upaniṣads*. Thus the basis on which philosophical thought slowly transformed the Vedic theology into a speculative system are to be sought in the *Ṛgveda* itself. *Brahman* and *Ātman*, which meant in the *Ṛgveda* respectively prayer and vital breath, were transmuted into universal cosmic principles. They were identified in the *Upaniṣads*, and made the all-embracing principle of life and existence. There is One Being and no second ; the gods of earlier religion gradually dissolved into floating appearances of the single and ever-present soul of things (*Ātman*). Even the distinction of the worshipper and the worshipped which seems so essential to the religious attitude, dwindles and fades, till the Hindu thinker, in the act of knowledge recognised that he was one with the *All*, with *Brahman*. The very appearance of difference (*Bheda*) is explained away ; it is the product of illusion (*Māyā*). This is the end of the *Vedas* or Vedānta as it is called. It is a strict pantheism which proclaims the identity of man with the One and Individual Being. Here there is a conspicuous illustration of a speculative process growing up within a historic religion, slowly transforming its earlier features, and at last restating the issues in the form of a thorough-going monistic philosophy. The result is not an arbitrary reconstruction upon a new principle ; it was reached by the exclusive development of certain tendencies which were present in the religion from the first.

The sacerdotal element present in the *Ṛgveda* also had a development of its own which can be traced in the *Yajurveda*, the *Brahmaṇas* and the *Sūtras*. The idea of the necessity

of sacrifice gradually strengthened itself, until it was believed that by duly performed sacrificial acts one could extort favours from the most unwilling gods, obtain superhuman powers, and even enter heaven, hence a system of unequalled elaboration. The sacrifices were to be performed by the proper clan of priests, every one of whom received his appointed guerdon (*Dakṣiṇā*); and the songs were to be chanted with the correct intonations. The prayers which might last for weeks or even years, must be according to rule; and the whole was "like an intricate piece of mechanism or a chain of which every link required to be perfect in all its parts". [16]

To sum up, the *Ṛgveda* does not present us with any naive outpouring of the primitive religious consciousness, but with a state of belief which must have been the product of much priestly effort though this also sometimes reaches poetic heights. The objects of the devotion of these worshippers were the great phenomena of nature, conceived as alive and usually represented in anthropomorphic shape. The religion of the *Ṛgveda* had a two-fold development, one in the direction of philosophy, the other in the elaboration of sacrifice and worship. Milton must have been fundamentally misinformed when he says in his Paradise Regained about the ancient Indians:

> "They loudest sing
> The vices of their deities, and their own
> In fable, hymn, and song, so personating
> Their gods ridiculous, themselves past shame".

---

16. Monier Williams. 'Brahmanism and Hinduism'. p. 23.

THE SHRINE OF WISDOM

A QUARTERLY REVIEW

DEVOTED TO

SYNTHETIC PHILOSOPHY, RELIGION & MYSTICISM.

Annual Subscription 5/- post free. *Single copy 1/3- each.*

BRYNBUGEILYDD,

Harlech. N. Wales.

NYĀYA BHĀSKARA OF ANANTĀRYA*

TRANSLATED BY M. B. NARASIMHA IYENGAR, M.SC.

THE distinguishing characteristics of the negation of the general kind of that which is set aside or discarded by cognition are not complex either in their essential nature or as the individual objects (of that cognition). You yourself have stated, in the second definition of unreality, the essential nature of the negation, that is set aside or discarded by cognition. The introduction of the clause, 'That which is set aside or discarded by cognition' exactly fits in (with the argument) stated here.

And the expression, 'But etc.'[40] is not correct. In our school (vaiṣṇava) is established the knowledge, bereft of doubts, of the *Brahman* only. And in the *Dvaita* school is established the important object of knowledge having speakability as an attribute of truth, which is the distinguishing characteristic of all words. And the clause, "The form similar to the cognizibility that is different from that produced by the sentence, 'All that is true is spoken about'", is introduced. Then suppose that an object different from the *sat* has a cognizibility that is distinct from the one that does not possess the distinguishing characteristics of perception. This (cognizibility) does not manifest itself in its essential nature, as it is different from class, limiting conditions, etc. when it is taken as a whole and (or it) does not possess the distinguishing characteristics in its essential nature. It is universally known that the cognizibility of that perception as stated above does not possess any distinguishing characteristics. Hence the major term is not universally established.

It has been argued thus :—the form of the state relating to that particular knowledge (whose attribute is truthfulness) is co-extensive with truthfulness. Therefore no mistake arises by including the clause, 'the distinction from the *sat*' as it is distinct from the distinguishing characteristics of that knowledge.

This is not so. If it were so, it is right to introduce the

---

* Continued from Vol. XXXIII, No. 4, page 311.

40. *Advaitasiddhi. op. cit.* Page 87.

clause, 'The distinction from truth.' And the fallacy of *Atmāsraya*, '*i.e. ignorantio elenchi*' arises as truthfulness is of the form of the negation of unreality. In our school all the distinguishing characteristics of the cognizibility relating to that (knowledge), become simple, as there is a desire to include that object (of knowledge) which is associated with the *Brahman*. And the distinction from the distinguishing characteristics of the cognizibility relating to that knowledge, having as its attribute truthfulness which is co-extensive with truthfulness, is not universally known to exist. And the major term will not be established. The important object of knowledge, which is associated with the *Brahman*, is found to exist in its essential nature as an attribute. And it is not possible to get over the fallacy of *Siddha-sādhana* (*i.e.* proving the proved) in trying to establish the major term. There is distinction through the distinction of the object (possessed of attributes) of that particular knowledge. The *Dvaita* school has accepted that in cloth etc. there is the distinction from the distinguishing characteristics that is not found in it (*i.e.* pot etc.) when the important object of that knowledge is pot etc. In your school (*i.e.* the advaitic), the object (of that knowledge) found in the *Brahman*, which has the distinguishing characteristic of an attribute in its essential nature, possesses the distinguishing characteristic of an attribute in its essential nature, when found in the pot etc.

It has been argued thus:—The fallacy of *Siddha sādhana* does not arise by accepting as the major term, the distinction taken as a conglomeration (of distinctions), whose distinguishing characteristics are different from that of the cognizibility relating to that knowledge produced by that sentence, (namely, 'All that is true is spoken about') that is in juxtaposition with the clause, 'that which is different from the *sat*'. In the pot there is the negation of the distinction from the distinguishing characteristics not found in the cognizibility of the pot. As such there will not be a major term which is a conglomeration as stated above.

It is not so. Because there is only one object relating to that knowledge. And it is not universally known that there is a conglomeration of distinction as stated above and thus the major term will not be established.

It has been argued thus :—The knowledge, freed from doubts, of the *Brahman* is produced by those sentences and this (knowledge) is of many (types). Therefore, the conglomeration of distinctions from the distinguishing characteristics of that particular knowledge becomes universally established. Or the fallacy of *Siddha-sādhana* (*i.e.* proving the proved) does not arise when the major term is taken to be a container which is co-extensive with the distinction (*i.e.* the contained) from the distinguishing characteristics, that are not found in a similar substratum and which is also the important object of knowledge. And it is so established in our school.

This is not so. In your school (Advaitic) also, the phenomenal world becomes the object of knowledge produced by those sentences (namely, 'All that is true is spoken about') through the secondary signification (of the words). Therefore, the fallacy of *Bādha* (*i.e.* annulment) arises in proving the conglomeration of distinctions from the distinguishing characteristics that are not found in that object of (knowledge).

It has been argued thus :—It shall not become inconclusive by taking the major term to be the conglomeration of distinctions from the distinguishing characteristics that are not found in the important object of knowledge produced by those sentences, (namely, 'All that is true is spoken about') and not produced by considering the secondary signification (of words).

It is not so. The major term will not be established, as it is not possible to apprehend the knowledge, bereft of doubts, that has been established in one's own school. Of the knowledge produced (by those sentences), truthfulness and other words, with all their qualifications, have a secondary signification in their essential nature.

The knowledge, bereft of doubts, as stated above is not produced by the secondary signification of the words, namely, truth and others. But it is produced by the power or force (of the words suggesting or illustrating a primary meaning). Though the power (or force of the words suggesting a primary meaning) is not applicable to a portion of the words), with all their qualifications, it is not opposed to being in union with the non-distinction alone which is associated with the power or force (suggesting a meaning) of that word. Where the word has not a power or force (suggesting a

meaning), there it is universally known that that (word) has a secondary signification. In the present case, the words have not a secondary signification ; because only the force or power (suggesting a primary meaning) is taken into consideration.

Thus in the *Śrī Bhāshya* in the section on the *Ānanda-mayādhikarana* it is stated as follows:—All words situate in similar substratums denote one meaning. They do not mean attributes. And they denote only one object. Therefore, the words have not a secondary signification. Yet in your school (*i.e.* Advaitic) the object of knowledge, that is produced by the sentence, namely, 'All that is spoken about is true', is of a general form and the object of that (knowledge) exists, as in the case of that which is limited by truthfulness. And therefore it is not possible to get over the fallacy of *Bādha* (*i.e.* annulment) by including in the subject the negation of the conglomeration of distinctions from the distinguishing characteristics found in the object of knowledge (produced by that sentence). You have stated in your demonstrated conclusion, that in the direct perception of that object possessed of *that* attribute, the object limited by the condition of that attribute is apprehended and not the pure one (bereft of attributes).

It has been argued thus:—The fallacy of *Bādha* (*i.e.* annulment) does not arise by including the clause, namely, 'The distinction from the distinguishing characteristics, that are not present in the cognizibility of the knowledge produced by the secondary signification of the purport of that sentence,' and (this knowledge) is not applicable to the object possessed of attributes. Though it is possible to apprehend the knowledge, bereft of doubts, produced by that sentence, it is not possible to apprehend the knowledge possessed of attributes.

It is not so. If it were so, the knowledge of that (type produced by that sentence) is not universally established. They (*i.e.* the Advaitic) have not accepted the knowledge (of objects) bereft of attributes. The knowledge (of the object) possessed of attributes is not the purport of that sentence, which is not applicable to the object possessed of attributes. Otherwise it is not possible to get over the fallacy of *Bādha* (or annulment) in the cognition that is limited by the conditions of truthfulness.

It has been argued thus:—The clause, 'The distinction from cognition' is included in the subject. Then, 'The cognition limited by the condition of truthfulness' which is stated above is not included in the subject.

This is not so. The clause, namely, 'The distinction from cognition', which is included in order to ward off the fallacy of *Bādha* (*i.e.* annulment) in pure consciousness is of the form of distinction from pure consciousness. And it is not right to include in the subject, that which is limited by the condition of truthfulness. You have stated in your demonstrated conclusion that there is the distinction of the pure consciousness with that (consciousness) limited by conditions.

It should not be argued thus:—As in the case of unreality, there will not be a major term of the form of unreality in the consciousness limited by the condition of distinction. In order to avoid the fallacy of *Bādha* (*i.e.* annulment), the subject is taken to be the distinction from consciousness that is common to both that which is limited by conditions and that which is not limited by conditions. And yet the purport of the sentence, namely, 'All that is true is spoken about' has been apprehended. In this case it is not possible to overcome the knowledge, bereft of doubts, of the essential nature of pot etc. which is denoted by the truthfulness of the practical reality. Similarly it is not possible to overcome the knowledge, bereft of doubts, relating to the essential nature which has as its indicating mark, odour (by the apprehension of the purport of the sentence, namely), 'The earth possesses the attribute of odour'. And this knowledge is not produced by the secondary signification (of the words) as stated by you. In the world there is not the distinction from the distinguishing characteristics that are not found in the important object of knowledge produced by that (sentence). And thus it is not possible to overcome the fallacy of *Bādha* (*i.e.* annulment).

It has been argued thus:—To the knowledge produced by that sentence, (namely, 'All that is true is spoken about'), the clause, 'The negation of both, namely the object other than the *Brahman* and that which does not possess any attributes' be

added. And then the fallacy of *Badha* (or annulment) does not arise, as the knowledge relating to pot etc. which has as its indicating mark, the truthfulness of the practical reality and which has been produced by that sentence, is excluded by the qualifying clause, 'the negation of both etc.' that is stated above.

It is not so. Thus too the object of cognizibility of the knowledge of the form, 'All that is true is spoken about' is of the positive form. The *Brahman* is not the seat of the attributes, which are of positive forms. In the case of the *Brahman*, who has distinction as his distinguishing mark, the reality is established. Similarly by establishing the reality of the world, it is not possible to overcome the fallacy of *Arthānthara*.

It has been argued thus :—In the school of *Vācaspati*, the author of *Bhamati*, the pure *Brahman* has not been accepted to be an *object having a state*. But in the school of the author of *Vivaraṇa* the pure *Brahman* is accepted to be the object having a state that sets aside or discards ignorance. Therefore, if the definition is commented on according to that school, it will not become inapplicable.

This is not so. In *Laghucandrika* its definition is commented upon by considering the school that the pure *Brahman* is not the seat of attributes of a positive nature. In the same way it is not possible to overcome an impure *Brahman* (*i.e.* Brahman possessed of impurities) by considering the context, if the clause, 'The distinction from the *sat*' is introduced.

In *Laghucandrika* it is stated that the *Brahman* has no attributes and the unreality is proved because of the absence of the two attributes that are of the form of the *sat* and the *asat*. This doubt has been got over thus. Though *Brahman* is not the seat of the attributes of a positive nature, *asat* is not of the form, namely, 'The counter entity of the negation which is co-extensive with the knowledge, having itself as an attribute.' It will not be opposed when it (*i.e.* the *Brahman*), is the seat of the attributes of the form of that negation. And thus there will not be the fallacy of *ativyāpti*. And the negation is the essential nature of the *Brahman*, who is its substratum. And it is explained that it is not possible to

destroy that which does not possess attributes and that which is of the form, (namely), 'absence of the attributes different from itself'.

It should not be argued thus :—There is the negation of the firm conviction in the knowledge (produced by the sentence, namely), 'All that is unreal is perceivable' when the *Brahman* is considered in our school and when the world is considered in the other school. Similarly the fallacy of *Siddha-sādhana* does not arise, when the definition is taken to be distinction.

It is not so. The negation of the firm conviction in that knowledge is common to the absolutely non-existent. And it is not impertinent to include the definition of 'distinction from the distinguishing characteristics of that (knowledge)' in the absolutely non-existent. And thus the portion of the clause, 'Other than the *sat*' will become useless. It is said that it will be made useful by including the clause, 'The distinction from *asat*, with all their qualities', when there is the negation of that (knowledge), it will become improper by following the maxim, namely, 'It is better not to touch dirt and then wash it rather than wash it after getting into touch with it'.

It has been argued thus :—That special state which is of the form, 'All that is distinct from the *sat* is different from the *Ātman* and is not common to the absolutely non-existent is found in our school (*i.e.* Advaitic) in the *Brahman*. It is also found in the world in the school of those who have accepted the reality (of the world). Therefore, there will be no mistake if the definition is taken to be distinction from that knowledge apprehended by the sentence, 'All that is unreal is perceivable'.

This is not so. When that state is of the form of doubt, it is not possible to apprehend the world in our school. And the fallacy of *Bādha* (*i.e.* annulment) arises as the negation of that state is common to the world also. When it is of the form of knowledge, the negation of that state exists in the absolutely non-existent also. Hence the clause, namely, 'Other than the *asat*' will become useless.

It should not be argued thus :—It is assumed that there is a third state called *antahkaraṇa*, where there is the cognizibility of both the world and the absolutely non-existent' because the fallacy

of *Siddha-sādhana* arises when the distinction becomes the object of that knowledge. Because there is the negation of the knowledge produced by the (sentence, namely), 'All that is distinct from the *sat* is distinct from the *Ātman.*' We have not accepted the erroneous perception of that (type) in the world. As there is the negation of one knower, who is common to both the schools, it is not correct to introduce the clause, 'The negation of the object of that knowledge'.

By this is also refuted the school that states that what is other than the *sat* is taken to be the negation of the knowledge produced by the sentence, 'All that is true is spoken about' which is related to the important object of that type stated above. The knowledge (that is produced by that sentence'), 'All that is true is spoken about' is not apprehended at all times. And the fallacy of *Siddha-sādhana* arises in the school that accepts the reality (of the universe), as the negation of that knowledge, which is related to cognizibility, occasionally manifests itself.

It should not be argued thus:—The fallacy of *Siddha-sādhana* does not arise, when the negation of that (knowledge) becomes the major term through the relationship of the attributes not being the distinguishing characteristics.

This is not so. Even then there is no rule that relationship of cognizibility relating to that (knowledge) has a state. The negation of that relationship is not universally established. And thus the major term is not established. There is no rule that the relationship is of a state. And this (relationship) is accepted to be the counter-entity of the negation. It is proved that congnizibility has a relationship through the knowledge. The negation of that (knowledge) is not established, as the relationship of cognizibility other than that of the attributes cannot be proved (as true). And therefore, the major term is not established.

And the argument runs in this direction.

(*To be continued*)

THE STORY OF THE ASURAS*

BY RAO SAHEB N. K. VENKATESAM PANTULU, M.A., L.T.

Note :—In the struggle, at all times, between the Devas and the Asuras, Viṣṇu figures as the deity that helps Indra. In fact the avatār of Vāmana was taken by Viṣṇu as the son of Aditi, and so Viṣṇu is called Upendra and is represented as the brother of Indra. In Harivamṣa, Viṣṇu Parva, Ch. 64-76, a very interesting episode, dealing with the acquisition of the celestial Pārijāta for Satyabhāma by S'rī Kṛṣṇa, it is said that, over the Pārijāta, a battle ensued between the brothers, Indra and Viṣṇu as S'rī Kṛṣṇa, in spite of the exertion of Nārada to prevent a fight between the brothers. The fight had to come to a stop only with the intervention of their parents Kaśyapa and Aditi. (It is related by me in detail in my "*Story of Śrī Kṛṣṇa*" based on Harivamṣa). Generally, we find that the Asuras meditate on Mahādeva or Brahma and get their boons from either of them and then start harassing Indra and the Devas and often imperil the Sovereignty of Indra over the three worlds and molest the Devas and Ṛṣis who figure as the well-wishers of Indra. Viṣṇu assumes avatāras and kills the Asuras and restores the three worlds to Indra and brings peace to the devas and Ṛṣis. Sometimes when the work is too difficult even for Viṣṇu, Mahādeva's aid is sought and at times even all the deities of the Trinity become helpless and the Supreme S'akti of the Universe, Devi Herself, has to step in to crush the Asuras and restore Peace and Virtue (Dharma) in the Universe.

S'iva is called the Lord of the Devas and the Asuras. (Anus'āsana Parva Ch. 17, V. 143-146).

S'iva gives boons to the Asuras and Viṣṇu kills them. (Anus'āsana Parva Ch. 14).

Note :—In Skānda Purāna—VII. Prabhāsa Khānda—i. Prabhāsa Kṣetra Mahātmya—Ch. 24, it is said that the Asuras, hating Viṣṇu, meditate on S'iva as the Supreme God, not realising that S'iva and Viṣṇu are One. Therefore, S'iva gives boons to the Asuras,

---

* Continued from Vol. XXXIII. No. 4. Page 328.

but Viṣṇu exterminates them for their basic folly in thus meditating on S'iva.

RUDRA AND TRIPURA

Drona Parva-Ch. 203; Karna Parva-Ch. 33-34; Harivamṣa-III. 133.

Three Asuras by name Kamalākṣa, Tarakākṣa and Vidyunmāli, by long and hard penance, obtained the boon of Brahma that they should never be killed separately and that they should die only when one arrow struck the three at one stroke. They built three cities of gold, silver and iron respectively in the three regions, Svarga, Antarikṣa and Bhumi. They molested the Devas and the Ṛṣis endlessly and none could put them down. Even Viṣṇu was powerless. All requested Rudra to undertake the task. Rudra took one-half of the Tejas of all the Devas and came to bear the Title of *Mahādeva* since then. He made the Universe His car, the Vedas his horses, and Atharva-Āngirasa the protector of the car-wheels (The Atharva Veda is used for protection under dangers). He made Viṣṇu, Sōma and Agni his arrows, made the Praṇava (AUM) his weapon and proceeded to attack the three Asuras in the three distant citadels. The Asuras used winged horses and harassed the Devas and the war between the Devas and the Asuras was terrible and long. The Asuras, helped by S'ukrācārya, were in the first stages victorious. The Asuras took up the car of Mahādeva high into the air and were about to let it down to crash. Then Viṣṇu adopted the form of a bull and held up the car of Mahādeva in air. All the Devas performed S'ānti-Karmas with the Atharva Veda. Brahma gave his Danda to Mahādeva and Mahādeva took up Brahma-Astra and sent it with the chant of the Praṇava, aiming at the three at one stroke, at a moment when the moving cities of the three terrible Asuras were in one line. At once the three Asuras were burnt to ashes and their citadels were also burnt down. The Asuras who helped them were killed or they fled for their lives into unseen recesses. Thus Mahādeva killed the three Asuras and their city Tripura and came to be hailed by the Devas as the queller of Tripura.

HALĀHALA : TĀRAKA

Devi Bhāgavata, VII. 30 mentions the incident of *Viṣṇu* and *Rudra* killing, in company, the Asura *Halāhala*. It was then,

owing to their boast that they had killed the Asura, that their consorts left them and rendered them powerless. Later on both took forms as Lakṣmi from the ocean at the churning for Amṛta and as Gauri the daughter of Himavanta. Lakṣmi joined Viṣṇu and went off to Vaikuṇṭha. The son of S'iva and Gauri, *Skanda*, the commander-in-chief of the Devas (the Story of Skanda is related in full in the Bhārata, Vana Parva, 222-231 and also in the S'alya Parva 45-47) had to lead the Devas against the powerful Asura *Tāraka* and kill him. It was the boon granted to the Asura that he could be killed only by the son of S'iva by Pārvati, at a time when S'iva was without Parvati owing to the incident above set forth, that so emboldened Tāraka. The Devas had to seek the aid of Devi and secure the re-presence of Gauri for the end of this Asura, Tāraka, (the story is related at length very beautifully in Devi Bhāgavata, VII. 29-40).

Note:—(1) The story of Tāraka Vadha by Skanda is related in the Anus'āsana Parva Ch. 87 and Devi Bhāgavata VII. 31 and 40.

[Vana Parva Ch. 230 mentions also Skanda's killing the Asura Mahīṣa, not the Mahīṣa, killed by Devi.]

Note:—(2) The Skanda-Vijaya, or the Triumph of Skanda over the Asuras led by Tāraka, is described at length in the Skanda Puraṇa, Maheṣvara Khānda, Kedāra Khānda, Ch. 27 to 30. The previous chapters describe the circumstances leading to the incarnation of Skanda as the commander of the forces of the Devas.

When Dākṣāyani, the daughter of Dakṣa, fell in the Yagña fire of her father, while he was performing his Yagña without inviting his daughter and son-in-law, Parames'vara, Virabhadra, the roudra form of S'iva, destroyed the Nirīśvara-Yāga of Dakṣa. Dakṣa was killed by Virabhadra, but at the request of Brahma, a goat's head was stuck to the body of Dakṣa and Dakṣa was enabled to live, by the Grace of Mahādeva.

S'iva then went off to Himālaya for severe penance. The Asura Tāraka had received a boon from Brahma, after long penance, that none could kill him except it be a child of seven days (*Kumara*). He thought, in his pride, that such a contingency could never

occur. But the Devas planned that Himālaya should have a daughter by his wife Mena, the child of the Pitṛs. So Pārvati was born in the abode of Himālaya. With the permission of Mahādeva, Himālaya and Pārvati worshipped Mahādeva everyday. Pārvati became more and more worshipful towards S'iva and desired one day to possess Him as Her Lord. But S'iva was firm in his penance. The Devas sent Manmatha, the God of lust, to disturb the penance of S'iva. Manmatha was burnt by the third eye of Mahādeva. Rati, the wife Manmatha, sat then in penance, but she was carried off by the Asura S'ambara. She was released by Pradyumna, son of Kṛṣṇa.

Pārvati sat in severe penance to get Mahādeva as Her Lord. Though S'iva was firm in his penance, yet he was defeated in penance by Pārvati. He had to meet Pārvati and agree to marry Her. Then Pārvati and Parames'vara were united again in wedlock. Skanda was their son. He was the Supreme Lord at His very birth and he was anointed as the commander of the forces of the Devas. He led the Devas against the Asuras led by Tāraka. King Mucukunda of the solar race fought long on the side of the Devas. So did Virabhadra himself. But neither could vanquish the powerful Asura. Then at the bidding of Viṣṇu, Skanda himself took up the fight and despatched the terrible Asura to the region of the dead. The world was freed from the havocs of the invincible Asura, and the Devas were happy once again.

Note :—(3) The story of the action of Skanda against Tāraka is described in greater detail and in very exquisite language in the Skānda Purāṇa, in the second part or the Kaumarika Khānda of the first or Mahes'vara Khānda (Ch. 14-35). In that narration the pedigree of Tāraka is given. When Diti lost her two valorous sons, Hiraṇyākṣa and Hiraṇyakaṣipu, the first destroyed by Viṣṇu as Yagña-Varāha and the second by Viṣṇu as Nārasimha, she grew sad at heart and asked her husband Kas'yapa to give her a son who would destroy Indra. While she was carrying the child granted to her by her lord, with the injunction that she should observe very strict *Niyama*, she happened one day to sleep in the day-time and with the position of the head and the feet reversed in her bed. Indra waited for this lapse of Dharma and entered her

womb. He cut off the embryo in forty-nine parts and they became the Forty-Nine Maruts, who became the attendants of Indra, instead of being of use to their mother. She again begged of her lord for another child. She had Vajrānga for her son. He invaded the Svargaloka and made Indra captive. He took Indra to his mother. Then Brahma and Kaśyapa went to Diti and prayed that Indra should be let off with that disgrace, which was equivalent to death. Indra was let off. Then Brahma advised Vajrānga to do penance for increasing his power and glory. Vajrānga married Varāngi, a maid created by Brahma and presented to him. Both the husband and the wife observed severe penance. Indra took the forms of a monkey, a jackal, a tiger and of all sorts of animals and of the elements of nature like fire and wind, and afflicted Varāngi and gave her untold trouble. She was disturbed in her penance and she was staying behind a tree exposed to sun and rain. When Vajrānga completed his penance, he went out to see his wife, and he learnt her sad story. She prayed that she should have a son who would act severely against Indra. Vajrānga prayed to Brahma and had Tāraka for his son. He was terrible at his birth and he observed severe penance. He got the boon of Brahma that he should be killed by none in the three worlds except it be by a child of seven days. Hence Skanda had to be born for the end of Tāraka.

Note:—(4) From the accounts it is observed that Tāraka led his expedition against the Devas before the fall of Mahīṣa, S'umbha, Niṣumbha etc. at the hands of Devi (described in the Mārkandeya Purāṇa, Ch. 77-86). Tāraka lost his trusted generals Grasana, Mantha, Jambha and Gajāsura. Grasana and Māntha were killed by Viṣṇu ; Jambha was killed by Indra ; Gajāsura was killed by the Rudra Kāpāli, Kālanemi was sent off with life by Viṣṇu (and he was killed later in another terrible war, described in Harivamṣa (I. 41-48). Mahīṣa and S'umbha were sent off by Viṣṇu, as they had to be killed only by Devi. Nimi the son of Kālanemi fought against Indra, but he had to retreat. After a terrible fight between Tāraka and the Devas, Tāraka succeeded in defeating the Devas and taking possession of the three worlds. The Devas had to remain in concealment for a long time. It was after the birth of Skanda, that Tāraka could be attacked and killed by Skanda as the

leader of the army of the Devas. In that action too none could act against Tāraka who had the boon of Brahma. Mucukunda, the Solar King, Indra, the chief of the Devas and Virabhadra, the form of Mahādeva, could not kill Tāraka. Then Skanda himself had to bring down the terrible Asura Tāraka, with His S'akti weapon. The Devas regained their positions and their shares in Yagña by the Grace of Skanda, the son of Pārvati and Parames'vara.

Note (5) :—Skanda was at first unwilling to kill Tāraka, as he was a great devotee of S'aṁkara, the father of Skanda. Viṣṇu and even S'aṁkara afterwards encouraged him and a heavenly voice (*aṣarīravāṇi*) also said that Tāraka had to be killed only by Skanda, who was on that day just seven days old, according to the boon given to Tāraka by Brahma. Skanda, therefore, sent his S'akti and killed the wicked Asura. But Skanda felt sorry for his action. To atone for his sin, Skanda established three lingas at Mahi-Sāgara-Sangama. They were, *Pratigneśvara*, where he took the vow to kill Tāraka, *Kapāleśvara*, and *Śakti* as *Kapāleśvarī*, where S'rī left Tāraka, and *Stambheśvara* on the *Jaya-Stambha* set up by the Devas where Tāraka fell. Brahma also established a linga in honour of Skanda and it was called *Kumāreśvara*. There S'iva, Pārvati, Gaṇeṣa and Ṣanmukha stay to this day. All the Devas established also a linga in honour of the victory and it was called by Skanda, *Siddheśvara*. There also exist *seven seats of Siddhi* even to this day. They are *Siddheśvara*, *Siddhāmbika*, *Siddha Vighneśvara*, *Siddha Kūpa*, *Siddha Kunda*, *Siddha Kṣetrapala* and *Siddha Vata*. Five Tīrthas were established in that region on that Holy occasion and it was there that Arjuna purified the tīrthas of the five Apsaras, that had been sent thither by Nārada, after they were cursed by a sage.

It is also said in the Kaumārika Khānda that, after Skanda killed Tāraka, Viṣṇu asked him to send the same S'akti to the Kraunca Hill and kill the Asura Bāna, the son of Bali who was hiding there with a host of Asuras. The S'akti made a hole in Kraunca which even today exists. It was, while the last of the lingas was being established, that news was brought to the Devas that one of the followers of Tāraka, by name Pralamba, had fled to Pātāla and was then looting the mansions of the Nāgas. Skanda

sent his S'akti and killed him. The S'akti came out with water from Pātāla and that became *Siddha Kūpa.* Thus the Kṣetra of *Mahi Sāgara Sangama*, (Cambay) at first established by Nārada, and occupied by the Asura Tāraka at one time, was relieved and was purified by Skanda. It became a Devakṣetra again. It is said that, before the Devas returned to their seats in Svarga, they took possession of all the mansions and properties of Tāraka and erected a large number of mansions for the abode of the virtuous worshippers of S'aṁkara at Mahi-Sāgara-Sangama kṣetra.

Note (6):—We have recently come across mansions underground in the Valley of the Narmada. In the Harappa civilisation, we have been told that there are evidences of S'iva-worship. These two evidences show that a great civilisation of the Devas and the Asuras was once extant in that region, now roughly covered by the Indus *cum* Narmada Valley. The description given in the Skānda Purāṇa very nearly leads me to that conclusion. It is said that Skanda led the army of the Devas from Himālaya (Svetaparvata) southward and after reaching the right bank of Mahi river, crossed to the left bank and encountered Tāraka who had his capital there. The name of his capital is given as Stambha or Kambha Pura.

From the description given in the Skānda Purāṇa, it appears that Mahi was in the region of the river Sarasvati. In the S'alya Parva we are told of a *tīrtha yatra* of Balarama during the Great Kurukṣetra War, along the banks of the Sarasvati and he covered the region extending from Prabhāsa to Kurukṣetra. Mahi is said to join the ocean in the west and the place of the union of Mahi and the Ocean is called the Mahi-Sāgara-Sangama Kṣetra. So the region must be Cambay and its surroundings.

ANDHAKA AND MANMATHA

Harivamṣa (II. 86-87) relates the manner in which *Rudra* put an end to *Andhaka* for his audacity in trying to enter the pleasure-garden of Mahādeva while he and Pārvati were together.

The Asura was fed up with the boon of Kaśyapa. Nārada one day put on a Pārijata garland presented by Mahādeva and went with it to Andhaka and roused his envy of S'iva. Andhaka started on the errand of entering the Pārijata Vana of Mahādeva and met with his end.

The story of Andhaka is finely described in the Skānda Purāṇa V. Avanti Khānda-i. Ch. 36-38 and VI. Nāgara Khānda-Ch. 149-151 and Ch. 228-229. S'aṁkara killed the powerful Asura, who was a great devotee of Himself, with the aid of Devi. S'aṁkara raised Andhaka on his *Śūla*. Andhaka bled profusely but he did not die, as he had the boon of S'aṁkara Himself. At last, Andhaka realised his folly and surrendered himself to Lord S'aṁkara, who made him a S'iva-gaṇa with the name Bhṛngi-Riti. Vṛka the son of Andhaka who was thousandfold more valorous than his father was thrown into a cave in Hātakeṣvara Kṣetra (described in the Nāgara Khānda) with his legs made useless for him for eight months in the year. During the four months, Cāturmasya (Āṣādha S'uddha Ekādasi to Kārtika S'uddha Ekādasi) Viṣṇu stays over the cave in sleeping posture as Jalāśāyi to prevent Vṛka from leaving the cave and molesting the inhabitants of the three worlds.

Ādi, another son of Andhaka, to revenge himself on S'aṁkara sat in penance and obtained the boon of Brahma that he should not die except when he was in a changed form. When Pārvati was away from Paramesvara for penance, Ādi took the form of a snake, entered the inner apartment of S'aṁkara and then tempted S'aṁkara, taking the form of Pārvati. At first S'aṁkara took the form to be that of Pārvati, but with His divine vision, He saw the mischief of the Asura and destroyed him at once. (Kaumarika Khānda of the Skānda Purāṇa, Ch. 29).

He burnt similarly to ashes *Manmatha*, the God of lust, for his pride and mischief in weaning away the devotees of God from the path of virtue, with His five arrows of enchanting flowers. It was Manmatha that became Pradyumna the son of S'rī Kṛṣṇa, and, killing S'ambara he took back Rati-Devi the wife of Manmatha, who had long to be with S'ambara as Māyāvati. (Harivamṣa, Viṣṇu Parva, 104-109).

In the Skānda Purāṇa, Kedara Khānda, Ch. 21, and Kaumarika Khānda, Ch. 25, it is said that Manmatha was burnt by S'aṁkara when he tried to disturb the penance of S'aṁkara, at the request of Indra, for the purpose of making S'aṁkara give up his penance and marry Pārvati. S'aṁkara gave the boon to Rati, the wife of

Manmatha that her husband would still function without a body (*Ananga*) and she would be re-united with him as Pradyumna, the son of Kṛṣṇa.

Skānda Purāṇa VII—Prabhasa khānda-i, Prabhāsa māhātmya Ch. 29 says that Sarasvati enters the sea at Prabhāsa. The story of Sarasvati is related in Ch. 33-37.

IV

THE EXPLOITS OF DEVI

Bhandāsura

Brahmānda Purāṇa, Uttara Khānda, Lalitopākhyana.

When Rudra burnt Manmatha to ashes, a Gandharva by name Citramukha created a form out of the ashes and this gave rise to an Asura by name Bhanda. He became a powerful Asura and with a large host of Asuras afflicted the Devas. No deity could put him down. Then Devi in Her supreme form as *Lalita Kāmākṣi* had to kill the Asura, and Her nine year old daughter *Bāla* had to vanquish all the sons of Bhanda.

Note :—Lalita Sahasranama Stotra is a summary of Lalitopākhyana.

From Lalitopākhyana, it appears that :—

i. Bhanda had his seat in the region of Mahendra Parvata (Ch. 14)

ii. Devi's exploit (in the form of Kāmākṣi) against Bhanda was after the fall of Mahīṣa, S'umbha and Nis'umbha (Ch. 15, 40).

iii. The story of Bhanda was in point of time after S'ri Kṛṣṇa Avatāra (Ch. 26.)

iv. That S'aṁkara's marriage with Pārvati was after the rebirth of Manmatha (Ch. 27).

Skānda Purāṇa—VII. Prabhāsa Khānda-i, Prabhāsa Mahātmya Ch. 19, says that the story of Sati (the daughter of Dakṣa) belonged to the thirtieth Kalpa in the second half (after 50) of Brahma's life, to the Svāyambhu Manvantara in that Kalpa, and that the story of Pārvati (the daughter of Himavān) belongs to the Cākṣaṣa Manvantara of this our Varāha Kalpa.

Mahīṣa

Devi Bhāgavata V. 2-20
Mārkandeya Purāṇa, 77-79.

Note :—How Devi as Durga helped Viṣṇu to kill the Asuras Madhu and Kaitabha has been related already under Section II.

Danu, the wife of Kas'yapa, had two sons Rambha and Karambha. Karambha was killed by Indra, in the form of a crocodile, while he was in water engaged in his meditation. Rambha prayed for a son to kill Indra and he had Mahīṣa, with a buffalo's face, as his son. Rambha himself was killed by a buffalo and his body yielded the form of an Asura by name Raktabija. Mahīṣa meditated on Brahma and obtained the boon that he could never be killed by any male being. He did not care for a woman's enmity, in his pride. Raktabija also meditated on Rudra and got the boon that every drop of blood falling from his body should produce another Asura like himself.

Mahīṣa attacked Indra. All the Devas fought against Mahīṣa, but they could not vanquish the Asura. All sought the aid of Devi and She took the form of *Mahālakṣmi* with the *tejas* of all the Devas and, after a severe fight, killed Mahīṣa and all his allies Bāṣkala, Durmukha, Cikṣu, Tāmra, Asiloma and Bidāla. The vicious Asura Mahīṣa loved Devi and proposed that she should be his wife. Devi retorted that he was unfit to think of her being his wife, as She was the wedded half of Brahman. For his pride and lust Mahīṣa lost his life, comrades and power and the Devas were restored to their glory.

(The full story is related by me in my "*Story of Devi*" written on the basis of Devi Bhāgavata.)

Note :—In the Skānda Purāṇa, I. Mahes'vara Khānda—iii. Aruṇācala Mahatmya—Ch. 10, 11, it is said that Devi fought against Mahīṣa at Aruṇācala Kṣetra. His head fell in Cakra tīrtha or Dharma Puṣkarini in Setu Kṣetra. Devi completed her work with Mahīṣa there and in her name, Devi Patnam stands there to this day. (Skānda Purāṇa, III. Brahma Khānda-i. Setu Mahatmya, Ch. 6 & 7.). In the Devi Bhāgavata Sk. V. Ch. 20, it is said that, after Mahīṣa was killed by Devi as Mahālakṣmi,

Satrughna of the solar race was placed on the throne occupied by Mahīṣa. Māhiṣmati, on the bank of Narmada, was his capital. Satrughna was the brother of Rāma. These events must have taken place after the Tretayuga of the Twenty-fourth Caturyuga set down for the Avatāra of S'rī Rāma (Devi Bhāgavata IV-16). Harivamṣa I. 54 says that Rāma sent Satrughna to kill Lavana, the son of Madhu, and occupy Madhuvana. It was Kuśa the son of Rama that established Kusasthali, which became Dvāraka under the sway of S'rī Kṛṣṇa in the twenty-eighth Dvapara Yuga.

(To be continued).

THE VISVA-BHARATI QUARTERLY

Founded by RABINDRANATH TAGORE

The Leading Journal of Indian Cultural Renaissance

Authorised English Translaions of Rabindranah Tagore's poems and writings.

Reproductions of Original Paintings by India's most eminent Artists

PANDIT JAWAHARLAL NEHRU writes:

"I consider the Visva-Bharati Quarterly a journal of literary and artistic merit and I look forward to getting it. It is right that in the midst of our day to day politics we should have journals which deal with other problems in a scholarly manner. Otherwise we are apt to grow lopsided. I hope that this Quarterly will flourish and will receive the encouragement and support that is its due."

Mr. ERNEST RHYS (Editor, Everyman's Library) writes:

"I should like to pay a very cordial critical tribute to the Visva-Bharati Quarterly, which seems to me the most original and vitally interesting of all our contemporary publications that deal with the arts and letters."

Mr. YONE NOGUCHI (the celebrated Japanese poet) writes:

"One of the best magazines in the world."

Annual Subscription: Rs. 8 (post free) Price per copy: Rs. 2

P.O. SANTINIKETAN. INDIA.

SOUTH-INDIAN FASTS AND FESTIVITIES

By L. K. Balaratnam

The life of an orthodox Hindu in South India consists in the observance of a large number of fasts and festivities, designed by the great sages of old. Each and every one of them has a profound spiritual significance, and persons capable of taking the short cut to spiritual progress, may advance very rapidly, if they will but understand the principle underlying the observance, and take to it in the proper manner and in the right spirit. Their punctual observance is regarded as an essential part of Hindu worship.

An attempt is made below to describe briefly some of the most important of the fasts and festivities in vogue among the Brāhmins of the Tamil country.

EKĀDASI

Ekādasi, the eleventh day of each fortnight of the Tamil Calendar month, is a day of rigid fasting to all Hindus, particularly to every orthodox Brāhmin. He devotes the whole day in the recital of mantras and reading of holy texts and at night he keeps himself awake. The next morning (Dvādasi) he worships Viṣṇu by performing a *puja* and feeds at least one Brāhmin before breakfast. This is said to confer on him all material advantages that one can possibly hope to possess during his life and also to secure a place in the Eternal Bliss, after shaking off his mortal coil.

Ekādasi is now generally observed by old and orthodox among males and by elderly women, especially widows. There are about twenty-four such days in the year, but of these, the particular one in the month of Mārgali (December) is called *Vaikunṭḥa Ekādasi*, generally known in South India as *Svargavātil Ekādasi*. This particular one is important as it is equal in potency to three crores of ordinary ones—hence called also *Mukkodi* (*Mukkoti*) *Ekādasi*. It is celebrated on a grand scale in all the Vaiṣṇavite shrines in South India.

New-moon or Amavasya

This is a very important day of religious ceremony to the orthodox Hindu, particularly the Brāhmin. He performs *tharpaṇa* or libation of water to the departed ancestors. It is strictly enjoined that he should take a single meal that day. *Thai*

Amavasya and the *Mahālaya Amavasya* (the new-moon occurring in the months of Puśya and Bhādrapada respectively) are held specially sacred.

Sōmavāra Vratham

This is observed by women every Monday. They fast during the day, bathe in the evening and adore S'iva with offerings. They then take their supper. "This *Vratham*, which is observed to enjoy a happy conjugal life is brought to an end with a grand celebration called *udyapanam* at the end of two years and four months".

Pradōṣa Vratham

Pradoṣa Vratham is observed on every Thirteenth day after full or new-moon by the wife and husband co-jointly with the hope of being free from poverty. They bathe early in the morning, adore S'iva, and fast during the day ; and after bath in the evening perform pujas to S'iva and his consort Pārvati with the offerings of flowers and *naivedyams*. They then take their supper. This *Vratham* is brought to a close at the end of a year.

Varalakṣmi Vratham

Varalakṣmi Vratham comes about in the month of S'rāvaṇa and is observed by women who have their husbands living. Its performance is believed to ensure a happy conjugal life. Women bathe early in the morning, and cleaning a copper or brass vessel, coats it with chunam, draws a figure of Lakṣmi on it, and decks it with jewels. A *tāli* or *māngalya* is tied round the neck of the vessel, and cocoanut coloured yellow with turmeric powder is placed over it on a bunch of mango leaves covering its mouth. Puja is then performed, and offerings of sweet meats, cakes and fruits made. The women then invoke the blessings of the Goddess for the long life and prosperity of their husbands.

Sankarānti

Sankarānti is one of the most important rituals of Hindus observed throughout India. - It comes off by the middle of January thirteenth or fourteenth and is an event of outstanding importance in the History of Hinduism. *Pongal* it is called in Tamil Nad and *Push Purvan* in North India. It is a three days' festival commencing on the last day of Margaśira (Dhanu). The first day is the *Bhogi*

Pandikgai, and the second is the *Sankarānti* or *Pongal* which marks the transit of the sun at the Tropic of Capricorn. The third day is known as *Māttu-pongal*. India, the land of agriculture, has naturally its economic significance also combined in its religious functions. Cows are worshipped on this day.

Tai-pusam

This festival falls on the full-moon day in the month of Tai (January) and is sacred to Subramanya, the second son of S'iva and Commander of Celestial army. It is mostly observed by the S'aivites and special offerings are made in all S'aivite temples. A bath in a sacred river on this day is considered to be very meritorious and people of all sorts, both men and women, young and old, flock to the nearest one for the purpose. The celebration at Palni attracts a large number of pilgrims from far and near.

Mahā S'ivarātri

The entire Hindu India regards S'ivarātri as of the first importance, especially the S'aivites. The festival is observed on the fourteenth day of the dark half of Māgha, about the middle or end of February. A fast is observed during the day, and a vigil kept during night. Devotion to S'iva is the chief factor, whatever the form of worship. The *Sahasranāma* or thousand epithets of S'iva, is recited. It is the general belief that people who worship Lord S'iva on this night will get all they want in this world and after death reach *Śivalōkam* (Kailāsam) where S'iva is supposed to be with his devotees.

S'rī Kṛṣṇa Jayanti

Śrī Kṛṣṇa Jayanti is a gala day for the Hindus. It falls on the eighth day after the full-moon in the month of S'rāvana and commemorates the birth of Lord Kṛṣṇa, the God of Beauty and of Love. Every Hindu home is usually filled with great joy on this day. The devotee fasts during the day, and after the performance of puja and reading the Bhagavat Gita, the Celestial Song, of which the Lord was the author, partakes of a light refreshment after midnight.

Lord Kṛṣṇa's day is undoubtedly a great reminder to us of a happy event of the ancient days when India abounded in wealth and plenty.

Gaṇeṣa Caturthi

Gaṇeṣa Caturthi occurs in the month of Bhādrapada (August) and is in honour of Gaṇeṣa (Vigñēśvara), the remover of all obstacles. Gaṇeṣa, it may be noted *en passant*, is one of the most popular deities of ancient time, being worshipped before every important worship—public or private. Clay images of this deity, with his elephant's head, short and stout body, riding on the back of a rat, are made, duly consecrated, and worshipped with offerings ; they are cast into the nearest river or well the next day or on some other auspicious day.

Śrāvaṇam or Upākarmam

This falls generally in the month of S'rāvaṇa for the followers of Ṛg and Yajur Vedas ; but the followers of Sāma Veda perform it on the asterism of Hastha in the month of Bhādrapada. The Brahma-chāris get themselves shaved in the morning, and all members of the twice born castes, particularly the Brāhmins, young and old, assemble in the village temple by the side of a tank or river, where after a purificatory bath and worship of the *Saptarṣis*, a new sacred thread is worn and the old one removed. This is followed by a *tharpaṇa*. The ceremony is brought to a close by presents to the priest and a grand feast in the family.

Gāyatri Japam on the next day consists in repeating the sacred *Gāyatri*, one thousand and eight times after an early bath in the morning. This is believed to absolve theBrāhmin of all his sins.

Ananta Caturdasi

Ananta Vratam or Ananta Caturdasi comes off on the twenty-eighth or twenty-ninth day of Avani corresponding to the fourteenth day of the bright half of Bhādrapada. Specially consecrated pairs (male and female threads) of sacred threads known as *Ananta dorakam* are worshipped together with the God of the same name. This festival is held as a sacred vratam by all most all the Brāhmins. An *Udyāpana* is to be performed at the end of every fourteen years. It is believed that this Vratam, as others, helps a person to get rid of earthly troubles and attain bliss. A pair of the sacred thread already noticed above is presented to the priest after which the Chief of the house who performs pūja and the other members of the family wear them and have a grand feast.

This Vratam is performed by some members of the Brāhmin community and not by all.

Navarātri

Known in Northern India as Durga Puja and in the South as Navarātri, the ten days commencing from the next day after Mahālaya Amavāsya, are devoted to the worship of S'akti, the Divine Mother. For the first three days she is worshipped as Durga, for the second three days as Lakṣmi, and for the last three days as Sarasvati and on the tenth day as Rājarājeśvari. In every house, during Navaratri, a special room is decorated and dolls, toys and fancy articles are placed in it; in the evening, the women of the household assemble in the room, when songs are sung in praise of the Goddess. The Brāhmin women of the village or of the neighbourhood are invited to visit and go round to the houses where these are arranged in the evening. The dress and make-up provide a fascinating pageant of Hindu life and faith.

During this festival artisans worship tools and implements, used by them in the exercise of their professions. On the last day, that is, the tenth day, Vijayadasami, the children are for the first time initiated into the study of the alphabet. In all temples there is profuse decoration and special pujas and offerings to the deity.

Dipāvali

Dipāvali, 'The Festival of Lights', is an important one which falls on the last days of the dark half of the moon in *Āsvīja* (October or November). Celebrated in all Hindu households with much *eclat*, it commemorates the grand victory of S'rī Kṛṣṇa over the cruel demon Narakāsura who ruled the earth and oppressed and ill-treated the people. Divested of all its allegorical cast, the festival represents simply the triumph of virtue over vice and the consequent amusements and rejoicings on the thought that the wicked have been completely vanquished.

The chief observance of the festival is an oil bath in the early hours of the morning. Every member of the family, from the baby upwards, must have this bath, which is believed to cleanse all sins as effectively as a bath in the Ganges. After bath, dressed in new clothes, they take light refreshments. The children delight in the letting off of crackers of various designs.

Kārtikai

The grand festival of Kārtikai is observed on the full-moon day in the Tamil month of the same name (Nov—Dec.), when the moon is in conjunction with the star of the same name—Kārtikai. It is one of the most ancient and few of the Hindu festivals, which is observed by Vaiṣṇavites and S'aivites alike, to propitiate the five elements, though in later days, it has dwindled to its being observed in regard to *Agni*, the fire-God only. One important feature of this festival is the grand display of innumerable lights in every house. Hindu streets generally present a very gay and brilliant appearance during the occasion.

A peculiar custom survives even to this day in the burning of heaps of dried leaves and twigs called *Cokkapānnai*. This ritual is said to record the myth that S'iva, the Protector of the Pious, once burnt all the demons, who were harassing the peaceful sages of *Naimiśāraṇya* by the fire emanating from his third eye.

Arudra Festival

*Arudra** or *Thiruvātirai festival* is observed in Dhanu (Dec—Jan) and is especially sacred to S'iva. A kind of preparation called '*Kali*' is prepared to propitiate Natarāja (S'iva) on this occasion. Although this festival is observed in all places considered sacred to S'iva, yet Cidambaram, in South Arcot District is said to be specially important and attracts a large number of visitors from all parts of India.

From what has been said of the important festivals and fasts, it should be clear that the culture of the Hindus has from time immemorial, from the colourful and momentous days of the Vedas and Upaniṣads onwards, inculcated a joyous attitude on life. A systematic study of these festivals as regards their nature and extent in time and place will prove of immense importance and interest, and really deserves to be taken up "as a part of the work planned to unfold the positive side of our ancient culture". The fascinating revelations of such patient and careful study, will infuse new life into some of them that have become rather neglected, and also effect new orientation in the observance of others.

---

* See author's paper in the QJMS. Vol. XXXIII Nos. 2 & 3 (1943) pp. 201-203.

STUDIES IN PLANT MYTH—NEW SERIES No. VIII

On the Kharia Rite for " Marrying " or Sanctifying Fruit-trees

BY THE LATE PROF. SARAT CHANDRA MITRA, M.A., B.L.

THE Kharias are an aboriginal people who have ethnic affinity with the Mundas and speak a tongue which is linguistically allied to the Mundari language. They have their habitat in many parts of Orissa, in three districts of Chotanagpur and in several localities of the adjoining Central Provinces.

The Kharias perform the under described rite of " marrying " or sanctifying their fruit-trees, which ceremony is of great interest to the ethnographer.

The Kharias look with feelings of disdain and repugnance upon children born in unholy wedlock. Under the influence of precisely similar feelings, the orthodox Kharias never eat the fruits of the trees which have not been ceremonially " married " or sanctified.

They also labour under the belief that the fruits of such " unmarried " trees produce worms within them. Although the rule ordaining abstinence from the eating of the fruits of " unmarried " trees is binding upon the owner or planter thereof, it is not binding upon the other members of his family or upon outsiders, all of whom are quite at liberty to partake of its fruits. At the present day, the rite of " marrying " a fruit tree is usually solemnised after it begins to produce fruits. In the majority of cases, it is celebrated simultaneously with the marriage ceremony of a son or other member of the family of the proprietor of the tree.

The ceremony takes place in the following way :—The human bridegroom and bride, accompanied by all the male and female guests, are conducted to the tree which is to be " married ". After arrival at the spot, both the birdegroom and bride take hold of a long strand of unbleached cotton thread and, then, circumambulate the tree five or seven times. This is, however, done in imitation of a similar rite which is performed in the case of a human marriage. While this is being done, all the rest of the assembled folk dance to the accompaniment of the beating of drums. On this festive occasion, the whole party of the celebrants of this mock-marriage ceremony indulges in copious drinks of the rice-beer.

(It may be stated here that the performance of this rite is gradually falling into desuetude) *.

From a study of the foregoing rite, we find that :—

(1) Although the Kharias believe in the existence of an All-Powerful being whom they call *Poromosor* or Bhagwan, they are essentially animistic in their faith and believe in the existence of a host of beneficent and maleficent spirits of incorporeal essence by whom they are surrounded.

(2) They believe that a male and a female spirit of ethereal and invisible composition dwell in fruit-bearing trees, and by their union, generate and produce edible and nutritious fruits.

(3) They, therefore, think that both the male and female tree-spirits should be ceremonially "married" or united by rites similar to the human marriage in order that their progeny or fruits may be lawfully edible.

(4) They further think that both human bridegroom and bride possess a sanctifying power or influence or " Mana " which they can communicate or infuse into external objects by circum-ambulating or touching them.

(5) It is for this reason that the human birdegroom and bride circumambulate the tree five or seven times, because both 5 and 7 are sacred numbers. It is just possible that, in the course of circumambulating the tree they may often touch it and thereby, infuse their "Mana" into it. This is, therefore, an instance of "contagious magic".

(6) " Sympathetic Magic " may also be at the basis of this rite. By performing the marriage ceremony of the human couple in the presence of the tree, the celebrants thereof believe that they have also symbolically united or 'married' both the male and female tree-spirits.

(7) The strand of unbleached cotton thread which the human couple held in their hands may possess magical influence and is useful as a medium for communicating the human couple's sanctifying " Mana " or influence to the tree.

(8) I agree with the well-known Indian ethnographer, Rai Bahadur Sarat Chandra Roy, in thinking that the primitive and animistic Kharias may have borrowed this rite of " mariage " and sanctifying fruit trees from the more cultured Hindus with whom they dwell side by side.

---

* For fuller account, see the Kharias. By Rai Bahadur Sarat Chandra Roy and Romesh Chandra Roy. In two Volumes. Ranchi, 1937. Vol. II, Pages 383-384.

REVIEWS

Savitar or Aurora Borealis: A Study in the Ṛg Veda by Dr. Y. Venkataramiah.—Published by Y. Narasimham Pantulu, Retired Dewan of Vizianagram Estate, Vizianagram, Vizag District. Price Rs. 5.

In this book, an illuminating study in the Ṛgveda of the deity Savitar, is made by the late Dr. Venkataramiah who in his young age was snatched away by the hand of death. His researches on Savitar have been brought out in book form and scholars and students of the Vedas will find in it material of deeper interest and of much value.

The prophetic vision into the far-off spheres, the poetic insight of the ancient Vedic Ṛṣis, make us wonder, and as a result all that is beautiful and grand and awe inspiring are deified. In the Ṛgveda hymns are separately addressed to the two presiding deities, Surya and Savitar. In his commentary on the Vedas Sāyaṇa has identified Savitar and Surya from some of the hymns. He also is not definite still. The author following faithfully the spirit of Sāyaṇa, is able to clarify by his delightful researches and hold that Surya and Savitar are not identical but are two different entities with different functions. Savitar, unlike Surya, presides over a luminous phenomenon which enlivens the night.

Savitar is regarded by Sāyaṇa as " stimulator ", an idea which is identified with Surya, and this view is held by other oriental scholars like Macdonnel and Hillebrandt. Oldenberg believes that Savitar represents an abstract conception, that of stimulation belongs to Gods like Trata, Dhāta, Prajāpati. But there are also ample references in the Vedic hymns distinguishing Savitar and Surya as two distinct and different deities. A close study of the hymns clearly shows that Savitar is not a mere abstract divinity nor Surya but a separate nocturnal divinity whose phenomenon the Ṛṣis must have either seen or visioned even from their far-off hermitages. The author regards from certain hymns that the Āryans had inhabited ages ago the Polar regions, and hence had the knowledge of the Aurora Borealis but this knowledge was lost out of their memory, centuries after their departure from those regions.

In the description of Savitar great prominence is given to his hands and fingers, and he is said to be raising his golden hands high over the horizon. This description is an anthropomorphic representation of a divinity, which holds sway over night. As he is "stimulator" and also has the anthropomorphic representation, it has to be understood that Savitar is not purely a divinity in himself nor to be identified with the Surya.

The hymns addressed to Savitar bear resemblance to the Aurora Borealis which manifests itself in various forms as noted above and in magnificent colours in the northern latitudes. The author has devoted to those hymns which claim Savitar as the presiding deity and has given Sāyaṇa's explanation as also his own for the readers to know the difference between the two. Extracts from descriptions of Aurora by Nansen and other explorers bear out a resemblance to Savitar. According to the author this identity of Savitar and Aurora lends unerring support to the theory of the Arctic home of the Āryans or at any rate, of some of the Āryan tribes.

This scholarly work has to be read and appreciated by the scholars for the valuable information and illuminating ideas. The book is excellently got up with coloured photographs of the Aurora and is most fittingly dedicated to Sri Vidyavati Devi Varu, Rani of Vizianagram, whose scholarship in Sanskrit and royal patronage is so well-known.

R. B. P.

Inspiring Messages for All (Volume First)—By Svami Sivananda. The Divine Life Series No. 6. Published by the Sivananda Publication League, Anandakutir Post, Rikhikesh. Price Re. 1-8-0.

INSPIRING Messages for All by Svami Sivananda contains several messages calculated to appeal to the real seeker after truth and with prayer it ought not to be difficult to believe in the existence of God or in the theory of karma. The idea is that the body might be utilised in the services of God in his every aspect to secure true *viveka* and lasting *vairāgya*. Messages themselves have to be read and no account can give what is contained in them.

"Work is worship, Serve one, serve all,
The poor, the sick, the needy and all,

Service purifies the heart and soul ;
Service leads to knowledge. That is the goal.

* * * *

" Thou art Immortal Atman—self-luminous ;
Bodiless, birthless and all-glorious ;
Self-realisation be thy life's Goal ;
Thro' '*Tat Tvam Asi*' attain the Supreme Soul.

" Purify, concentrate, reflect and meditate,
Transcend the mind and body and reach the Super-state.

Cut the knots, rejoice in the Self,
Rest in thy own Svaroop and shine a Jivanmukta—
a self-less Self."

S. S.

Palni, the Sacred Hill of Muruga.—By J. M. Somasundaram. Published by the Sri Dandayuthapani Svami Devasthanam, Palni. Price Re. 0-12-0.

PALNI the sacred hill of Murugan lying spread at the foot of the hill 1,068 feet above the sea-level is a famous pilgrim centre, an account of which is given by Mr. J. M. Somasundaram Pillai together with a translation of Tiru-murugaṟṟuppadai and is published by the Śrī Dandayuthapani Svami Devasthanam for which we are very grateful to the publishers.

S. S.

Three Lectures—By K. V. Subramanya Aiyar, B.A. Kannada Research Lectures Series No. 2. Published by the Director of Kannada Research, Dharwar. Price Re. 1.

MR. K. V. SUBRAMANYA AIYAR'S Kannada Research Lectures is the result of considerable experience gained in the epigraphical department of Madras for over thirty years and of a close and systematic study of the inscriptions, whose correct decipherment under careful guidance, together with a scrutiny of the etymology of words and philology, legends, miracles and traditions etc. contained in them in relation to their topical interest, historical value and chronological importance is a great asset to scholars. Even a working knowledge of the *smṛtis* is oftentimes necessary to understand what is comprised in the inscriptions. We are grateful to Mr. Subramanya Aiyar for the elucidation of the several points in the ancient history of the Deccan and the Karnāṭaka. He says that the Western Ganga

King Avinīta was a historical person and that Prithividuvarāja referred to in the Kopparan Plates as a subordinate of Pulikesi II is to be identified with Prithvi Yuvarāja of the time of early Pallava King Mahendra varman I. The Cāḷukyan family is reconstructed with several missing links supplied by Mr. Aiyar. He has also restored the Rāṣṭrakuta family to its deserved position.

S. S.

Annual Report on Kannada Research in Bombay Province for the year 1939-40.—By R. S. Panchamukhi, M.A. Director of Kannada Research, Dharwar. Price Rs. 4.

HERE we have an account of the work done by Mr. Panchamukhi, Director of Kannada Research in the Bombay Province. Its importance cannot be gainsaid. Kannada Research awaits the harnessing of all the knowledge and enthusiasm of which its votaries are capable. There is abundant historical and literary material at the disposal of the explorer and the student of research and we are confident that Rao Bahadur Dikshit will afford every possible facility for putting Bombay Karnāṭaka on a sound and efficient footing in this respect.

In Mysore itself, since the monumental labours of Rice and Kittel, much has been done. Hyderabad has started on sound and up-to-date lines. It would be comforting to know that all Karnāṭaka research will be brought into perspective under one common agency for literary purposes and pursuits.

The illustration of Kinnara in the group of sculptures in the Mālegiṭṭi-Śivālaya is interesting and we await its further interpretation. The inscription in the Karnāṭaka Historical Research Society, Dharwar, gives a representative image of Kāḷāmukha or Lākuḷiśa, perhaps Lakulīśa who is said to be an avatar of S'iva, requires further scrutiny. (*Vide* Plate II. c) Hero-stones of Bhatkal, Plate V, are beautifully carved and of the useful type with five pannels. In the report under epigraphy some remarks on inscriptions examined during the year are made. Inscriptions are found from the seventh to the seventeenth century relating to Cāḷukyas of Badāmi, Rāṣṭrakūtas and others. The West Coast of Bombay was in ancient times divided into four or five main territorial divisions *viz.* Koṅkaṇa, Haive,

Bhaṭṭakaḷa, Bārakūru and Tuḷu or Mangaḷūru rājya,the last of which also comprised the Nagire-rājya *i.e.* Geresoppe. Before the advent of the Vijayanagara Rulers the Aḷupas and the Hoysaḷās were administering the West Coast, from the earliest period of Karnāṭaka history, though they paid nominal homage to the then ruling sovereigns. Ballāḷa III who had taken to wife Chikkayi-Tāyi, a princess of the Aḷupa extraction, annexed the West Coast and assumed the title *Pāndya-Cakravarti Arirāya-Basavaśankara*, generally associated with the Aḷupa rulers, perhaps, in connection with the victory over the Aḷupa chiefs.

An interesting sidelight is thrown in an article by 'Sri' published by the Kannada Sahitya Parishat Weekly dated the 1st of October 1943 which refers to an allusion in the famous Tamil work *Purānanuru* to Hoysaḷā kings. The work is generally ascribed to the second and third centuries *A.D.* whereas the earliest known date of the eponymous ancestor of the Hoysaḷās, Saḷā is the latter half of the ninth century. The late Mr. V. P. Madhava Rao had made a reference to this in his address to the Mythic Society on the occasion of the Twenty-first Annual Meeting of the Mythic Society on the 29th of July 1931. The text as given in verses 201-202 is extracted herein.

೨೦೧. " ನೀಯೇ ವಡಪಾನ್ ಮುನಿವನ್ ತಡವಿನುಳ್ ತೋನ್ಱಿ
...............ತುವರೈಯಾಂಡು
ನಾಱ್ಪತ್ತೊಂಬದು ವೞಿಮುಱೈ ವಂದ
ವೇಳಿರುಳ್ ವೇಳೇ........
...............ಪುಲಿಕಡಿಮಾಅಲ್
ಯಾನ್ ತರ ವಿವರೈ ಕೊಣ್ಮದಿ................

೨೦೨. " ನೀಡುನಿಲೈಯರೈ ಯತ್ತುಕ್ಕೇಡುಂ ಕೇಳಿನಿ
ನುಂದೈ ತಾಯ ನಿಱೈವುಱವೆಯ್ದಿಯ........
...............ಪುಲಿಕಡಿಮಾಅಲ್
ಸುಂಬೋಲಱಿ ವಿಸುಮರೊಳೊರುವನ್
ಪುಗೞ್ನ್ದ ಚೆಯ್ಯುಳ್ಕಟೞಾ ಅತ್ತಲೈಯ್ಯೆ
ಯಿಗೞ್ನ್ದದನ್ ಪಯನೇ...........".

I have a feeling that the reference may be to the rulers in the neighbourhood of the present day Pondicherry, but ಬಡಗದೇಶ contradicts this view. Should Saḷā be forty-ninth in descent from the ancestor, of which I have not heard, there ought to be reference in the Mahābhārata, the Rāmāyaṇa or the Purāṇas to the Hoysaḷās as existing several centuries *B.C.* The hare-hunting scenes, the blessings of a muni, killing of a tiger or other wild animal or from a maya rebirth from the sacrificial ox, the hooded cobra protectiug a baby distined to become a ruler are the common forms of origin of Hindu rulers in ancient and medieval times. The times are out of joint. *Pulikado mal* cannot refer to Saḷā, ವೇಳ್, ವೆಳ್ಳಾಳ್, ಬಲ್ಲಾಳ್, may be the different forms of the same root word suggesting that the late Mr. Rice's derivation may not be accurate. Whatever may be the date of the *Purānanuru* itself, these verses if they refer to the Hoysaḷās at all are but later interpolations into the text of the work.

In part two, Kannada Research Museum, there is an article on Jainism and the antiquities of Bhatkal which makes very interesting reading. Among the collections of manuscripts in the *Chennabasaveśvara devaru Śadbhakti Kālajñana* at page 111 there is a reference to the valiant Kumāra Rāma and to the naming of Vijayanagara as Vidyānagara under the influence of Vidyāraṇyayati by Vijaya, son of Ballāḷarāya containing the tradition of the founding of Vijayanagara (Hampi) during the last days of the Hoysaḷā rule under Vijaya, its connection with Vidyāraṇya suggesting it as historically possible. The author seems to think that Harihara and Bukka were the rulers who founded Vijayanagara on the wreck of the Hoysaḷā kingdom, based on this work. To what extent this conjecture could be justified, it is difficult to say.

S.S.

The Beads from Taxila by Horace C. Beck: Memoirs of the Archæological Survey of India No. 65. Price Rs. 5-6-0. or 8sh. 6d.

THIS monograph emphasises the commerce that was being carried on ages ago between Europe and Asia and also establishes the antiquity of our own civilisation. The manufacture of beads in India for ornaments, decoration, protection against the evil eye and other

evils has been found even before the Christian era. Beads found at Bhir mound, Sirkan, Dharmarājikā stupa and other sites at Taxila are studied with a view to trace the probable date of the origin and quality and significance of these beads.

The beads are of great interest. Many of them go back to centuries before Christ and some of them according to the author belong to an altogether earlier civilisation. In the description of the plates against each serial number are given the material, the name of the bead, the name of the site and the probable date.

The curious technique in the manufacture of Etched Carnelians and Agates is shown in three different processes. The beads establish the beginning date of their manufacture sometime before 3000 B.C. and have been made in India during many periods; reference to such beads discovered at Mohenjo-daro may be drawn.

The manufacture of Cemented Eye Beads known as "Cameo Eye Beads" out of stone for protection against various forms of evils dates back to remote antiquity. The descriptive study of the Agate, Carnelian, Quartz, Amethyst, Garnet and others show the great skill in the manufacture. Most of the beads representing animals, birds and other forms of animals like monkey, lion, frog etc. are amuletic. Quartz is a difficult material for cutting and shaping and it is liable to fracture, and out of this has been cut excellent specimens which establish the capacity of the people.

Though the earliest manufacture of glass in the world goes so far back as 1500 B.C. still at Taxila there is no evidence of glass having been in use before the seventh century B.C. Pieces of glass bangles have been traced dating to the third century B.C. and fragments of a bottle, and a bowl, indicate the culture and civilisation of the race, however crude the products might be. The glass beads are many and varied and interesting. Beads of pottery, pearls, corals, bone, ivory, beryl etc. have been explained. In the words of the author:

"The subject has been so little studied, and the dates assigned to similar beads in different countries vary so greatly, that much more work is required before any certain results can be arrived at. At the present time it is only possible to balance probabilities.

Two facts tend greatly to complicate the subject; the first is that in some cases similar beads continued to be manufactured over a long period; the second is that it has been the practice in many countries and at many periods to wear antique beads.

"On the other hand, there are many beads of so distinctive a character that when they are found in two or more different places, one can be sure that there was some trade or other connection between them, and, speaking generally, that their civilisations were contemporary".

———

R. B. P.

Inscriptions in the Pudukkottai State. Translated into English—by K. R. Srinivasa Aiyar, M.A. Curator, State Museum, Pudukkottai. Price Rs. 2-8-0.

THE early Pallava and Cōḷa inscriptions in the Pudukkottai State have been translated into English by Mr. K. R. Srinivasa Aiyar and published under the authority of the Pudukkottai Durbar. The total number of inscriptions which have been translated is one hundred and fifty. The place of its find, the date determined on paleographical grounds, the language and script variant of the inscription, if any, and the translation are all given with considerable care and will be a very useful work of reference to students of early Indian History. Inscription number one of the second century B.C. in Aśōkan Brāhmi characters of the type peculiar to South India is said to be in Tamil. Regarding the orthographical and other peculiarities Mr. Subramanya Aiyar tries to show the adaptation of the Brāhmi with its variants to the genius of the Tamil Language. Several words have been taken from the inscriptions and their meanings are also given.

———

S. S.

A Report on the working of the State Museum, Pudukkottai.—For Fasli 1351 (July 1st 1941 to June 30th 1942).

TWENTY-SIX new specimens were added to the Museum during Fasli 1351 including three gold coins of the Vijayanagara Dynasty presented by the Bombay Branch of the Royal Asiatic Society. The remains of cairns with urn burials below was discovered at Vaḍakkuppaṭṭi hamlet of S'ēndākkuḍi village in the Ālaṅguṇḍi Taluk. The cairns are heaps of broken laterite of a rectangular

shape inside which pieces of broken urns and pottery were found. They are thick and coarse urns with a series of thumb marks below the rim simulating twisted cords. The vessels are thin, elegantly made with a fine polish outside and red with black in some places. We are glad to note that the site has been conserved. Six inscriptions and a copper-plate are noticed in the year under review and a brief abstract of these are given in appendix H.

R. H. R.

A Grammar of the Oldest Kanarese Inscriptions—by A. N. Narasimhaiya, M.A., L. T., PH. D.—Studies in Dravidian Philology No. 1. University of Mysore, Mysore. Price Rs. 2-12-0.

IN these studies Dr. A. N. Narasimhaiya, includes also the study of Sanskrit and Prākrit loan words. As one who knew the writer well enough even at the time he was preparing this thesis, I would like to add, that as can only be expected of him, the author has spared no pains in his endeavour to explain the forms, wherever possible, in the light of those in Tamil, Malayalam, Telugu and Tuḷu and also in showing the developments of some of the oldest Kanarese forms into their present existing ones. Students of old Kanarese, particularly of the sixth or seventh centuries, cannot be sufficiently grateful for the enlightenment which this work provides. Dr. Narasimhaiya has made use of every possible grammatical treatise on old Kanarese including Dr. Kittel's most synthetical grammar of the Kannada Language and has illustrated how reliable information about the grammatical form of old Kanarese from the earliest times up to the present could be got from the old inscriptions. It is needless to elaborate on the history of O. K. *p*, O. K. *r*, O. K. *v*, and O. K. *l*, with a descriptive account of O. K. consonant groups and long consonants described in part I (*a*) and its grammar in part I (*b*). Dr. Narasimhaiya is not content with the developments which he describes but he furnishes for easy reference the inscriptions themselves some of which are collected in part two. The most useful portion of the work, however, and the most difficult indeed, is the index so carefully arranged. The appendices give proper names, verse inscriptions, figures of speech in inscriptions, Sanskrit verses in Kanarese inscriptions, Indo-Āryan loan words and bibliography.

S. S.

Three Men of Destiny. Price Rs. 3-0-0.
The Contribution of Hindu Law to World Jurisprudence. Price Re. 1-8-0.
The Trial of Science for the Murder of Humanity. Price Re. 0-8-0.
The Royal Jester or Tenali Raman. Price Re. 0-6-0.

By A. S. P. Ayyar, M.A., I.C.S., Bar-at-law. Vellore. N. A.

MR. A. S. P. AYYAR some of whose works have been noticed in these pages is a prolific writer who finds time in the midst of his official duties to give enlightenment of an interesting variety.

In his Three Men of Destiny is found an interesting explanation of the realms of Ancient Indian History of the days of Alexander, Candragupta and Cāṇakya. The surmise of Mr. Ayyar that Cāṇakya was a Cochin Tamilian is intriguing and his reasons are that the expression Dramila show him to be a Tamilian, and the worship of Kumari being the stronghold of the Atharva Veda and the strange and wonderful things mentioned by Kautalya in his *Arthaśāstra* for injuring an enemy by mantras and medicines, all of which find believers in the Kerala Country. Mr. Ayyar has taken every possible liberty in his novel, The Three Men of Destiny, but for the theme he has taken the historical material from the *Arthaśāstra* or *Mudrārākṣasa* or the edicts and monuments, or the Buddhist and Jaina accounts, or Greek accounts and other valuable references and has woven an excellent story commencing from Alexander, the Dreamer of the World Unity. The style is racy, interesting and copious. Sovereignity is possible only with assistance. A single wheel can never move. Hence a king shall employ ministers and hear their opinions and he should profit even from the sensible utterance of a child. The ministers must be natives, born of high family, well trained in arts, possessed of foresight, wise, of retentive memory, bold, eloquent, skilful, intelligent, enthusiastic, dignified, possessed of endurance, pure in character, affable, loyal, of good conduct, strength, health and bravery, not dilatory or feeble-minded, affectionate and free from cantankerousness. Cāṇakya was between the king and the political earthquakes and avalanches and made Candragupta a good ruler.

Mr. Ayyar in The Contribution of Hindu Law to World Jurisprudence says that Hindu Jurisprudence differs from all other

jurisprudence in embracing all the activities of man from the moment he is conceived till he attains salvation unlike the jurisprudence of the West where law of the state prevails as against the immemorial customs, or revelations embracing a small portion of man's life. Thus law is all embracing—Karma is at its bottom. Dharma is for *lōkasaṅgraha*. King himself must bow to justice since he is ordained by God, the founder of law, to bow to it and dispense it. From these aspects Mr. Ayyar has started his thesis. As law changed with time so custom was followed as cultural law and Mr. Ayyar has developed his theme in a very interesting manner which we would like all persons interested in Hindu Jurisprudence and in Hindu Administrative law as now administered to go through.

In the Trial of Science for the Murder of Humanity which was staged for the first time by the Cultural League, Vellore, is provided fun and wisdom. As 'The Hindu' puts it, it shows how education is stale and trade, insolvency and research make us mad. True citizenship has not commenced and an agricultural country is starving. Of typical interest, perhaps, is that in India Lawyers and Judges are to appear in black. The work makes very good reading. Judge Philosophy's summing up the case on behalf of the Bench is very interesting; "Politician is by nature and training an opportunist: the Zamindar is a conservative: Religion is hide-bound by tradition, and afraid of change. Old thought is static, and dreads New thought. The investigating officer is always out to prove a case against the man he arrests. Medicine, transport and electricity are wholly dependant on the accused, so also knowledge. Humanity, though it is not dead, still, one can never be sure whether it will die by 2000 *A.D.* or not. We are not concerned here with an attempt to murder humanity, and not with a successful attempt. An attempt to pick-pocket is proved even though it has never succeeded owing to there being nothing in the pocket to pick. So in the present case what you are concerned with is the truth or otherwise of the alleged attempt by the accused. You need not worry about the alleged activities of Superstition as he is not the accused before you. You are required to try as far as possible not to be unanimous, but to give your own

independent verdict according to your conscience." Education, Finance, Service, Society and Frontier all retire and discuss. Their verdict is that the case is not proven, a neutral verdict. Amongst the judges, Culture, Philosophy and Intuition, Philosophy is to lock up and hang Science for ever, while Culture thinks that the case on Science is not proven but Intuition has its own misgivings and he too considers that the verdict 'Not proven' is the proper one. Science is set at liberty.

In the Royal Jester or Tenali Rāman, Mr. Ayyar gives an enchanting description of the famous stories of Tenali Rāman, the sixteenth century wit at the Court of S'rī Kṛṣṇadevarāya of Vijayanagara. Wit and joke displayed by Mr. Ayyar are enjoyable.

S. S.

Speeches By Sir V. T. Krishnamacharir, K.C.I.E. Dewan, Baroda State.—Published by the Information Officer, Baroda State, Baroda.

THE Government of Baroda in response to requests from the public have selected and published in the volume under review seventy-three speeches of its distinguished Dewan, Sir. V. T. Krishnamachariar, to whose ability, statesmanship and careful guidance the state and its people have to be highly indebted. These speeches present a picture of the State during his regime. Though they appear to relate to the conditions of Baroda in spirit and outlook, they are of great value to the Indian Public in general for his valuable suggestions for the removal of social evils and the redress of economic grievances. Sir. V. T. Krishnamachariar is a firm believer in democracy. He said in 1939: " The whole world is changing and we do not know how institutions and ideals will be reshaped after the war. But one thing is certain. The future will be with democracies. The democratic form of government will survive." He emphasises throughout the cultural and economic integrity of India; is anxious that India should take her rightful place in the British Commonwealth on a basis of equality with Britain; and believes that Indian States have a place and will play a most useful part in it. His addresses show that the State is ambitious of widening the basis of the Constitution, providing increased facilities for education and ameliorating the conditions of the poor.

R. H. R.

Ramalinga Reddy Ṣaṣtyabdapūrti Commemoration Volume. Part II—Humanities. Andhra University. Waltair.

DR. SIR C. R. REDDY'S completion of sixty years, a cycle in the Hindu Calendar, has inspired his friends and admirers to celebrate the event by presenting him with a book of essays written by themselves and wishing him long life and prosperity. Of these writers, a few are his contemporaries like Sir J. C. Coyajee and a few are very young scholars who may be described as his students' students. Amongst others must be mentioned the great scholars Dr. Amarnatha Jha, Dr. Majumdar, Professor Nilakanta Sastri, Dr. Thomas, Mr. Suryanarayana Sastri, Mr. Wadia and Major Sardar Pannikar. The association of Sir Ganganath Jha with these writers lends considerable value to this precious gift to the recipient and serves as a sign of real good luck to him in his future life. We desire to add that Dr. Sir Reddy's students in Mysore are equally attached to this great teacher and that his services to Mysore and his associations with her people have been as notable and as substantial as those rendered to the Andhra province and people.

The articles are scholarly and refreshing. Every writer has chosen a theme in the field of his speciaisation, and the book will, therefore, serve as a manual of historical, political, economic and philosophical research to the general student as well as to a specialist. In the department of history, the essays of Dr. Majumdar, Professor Nilakanta Sastri, Dr. Venkataramanayya, and Mr. Gurty Venkata Rao are striking for their independent thinking. Professor Sastri's article on Laṅkā might have been more conclusive than it is, but we are willing to wait for further discoveries in the subject. Mr. B. Natarajan's question of the authorship of the Fifth Report requires to be noted, and his opinion that 'The Report must have been drawn up by Cumming, supervised by Davis......and finally accepted by the Committee... ' may be accepted.

In the political and economic fields, the writers in this volume have exhibited a remarkable shrewdness on what may be described as the burning topics of the day and all of them are studies to be read with interest.

In the realm of philosophy, religion and art, the third group in this volume, there are really very good writings. Every one

tries to make his point clear without using highly technical expressions, and all of them have a sincere and deep regard for the Hindu view of life. Professor Wadia's article on 'Is Caste Universal?' with the answer in the negative leads us to hope that he will answer more convincingly the question he has put to himself, 'Why is it that caste has such a marvellous Vitality... ?'

Major Sardar Pannikar's suggestion to introduce a course of studies in the integration of knowledge as a mental discipline for those who leave the University with only exercises in narrow groups and analysis is welcome, and we may hope that the Inter-University Board of India will consider it on its merits in theory and as a matter for actual introduction.

We congratulate the Andhra University on their publication.

K. N. V. S.

Silver Jubilee Volume. Bhandarkar Oriental Research Institute, Poona, 4.

We congratulate the Bhandarkar Oriental Research Institute on its celebration of the Silver Jubilee and on the publication of the Silver Jubilee Volume to which distinguished scholars concerned in Oriental Literature and History from all parts of the World have made their valuable contribution. The vast range of subjects and topics discussed, the places from which scholars have been drawn and the subject chosen leave nothing to be desired. It would be invidious to pick out any single writer or a subject whether it be art, architecture and sculpture, inscriptions, poetry, Vedic texts, spiritual messages, grammatical interpretations, duties of religions, changes—sociological or otherwise—bearing on smṛti texts, search for manuscripts, the finds at Mohenjo-daro, the origin of Nārāyaṇa, or the iconography of images, the Vedic doctrine of the world, the heroes of dramas, the *ādiśāstras* of Bādarāyaṇa, or Rāmāyaṇa and its commentators or to attempt to harmonise law with the requirements of economic conditions according to the ancient Indian *dharmaśāstras*, *arthaśāstra* and *gṛhyasūtra*, each woman in the sculpture taken from an artistic point of view,—whichever you take you will find a hoard of material carefully analysed and helpful with instructive criticism.

S. S.

Abanindra Number—The Visva-Bharati Quarterly. Edited by K. R. Kripalani. Vol. VIII Parts I & II. May—October 1942.

THE Abanindra Number of the Visva-Bhārati contains an account of the life and work of the great artist S'rī Abanindranath Tagore. He was a leading exponent of a school for the revival of truly Indian traditions and the abandonment of alien methods and conceptions derived from the West. He is the first Indian artist according to Rothenstein who considered it a privilege to pay his tribute and admiration for him. He carried the best traditions of Indian painting which was influenced by the contemporary spirit. Naturally he became the leader of the Young Indian School in Bengal and his work was distinguished in the combination of strength with a fastidious delicacy. Inspired by Rabindranath himself, Abanindranath started water colour paintings. Readers of the Modern Review have found no issue of it without a reproduction which now exhibits a remarkable galary of pictorial art. The art of Abanindra has been described by Benodebehari Mukherjee, the significance of which is in the revival of Indian art brought up in an atmosphere of literature under the influence of Rabindranath Tagore and his talent expressed itself along the twin channels of literature and painting. His style is the chief attraction. What he tells in the one he shows in the other. He does not tell us to make us understand anything, nor does he paint to make us recognise anything. His aim and ideal in literature and painting are best made clear when he says "If words are pictures spoken, where sounds weld themselves into form, then painting is story in form told by colour and line." The illustrations are excellent and would repay perusal.

S. S.

SANSKRIT

Vyavahāranirṇaya of Varadarāja—Edited by Rao Bahadur K. V. Rangasvami Aiyangar and A. N. Krishna Aiyangar. The Adyar Library Series No. 29. Published by the Adyar Library, Adyar, Madras. Price Rs. 15-0-0.

VYAVAHĀRANIRṆAYA of Varadarāja has been edited by Rao Bahadur K. V. Rangasvami Aiyangar and Mr. A. N. Krishna Aiyangar with a foreword by Sir P. S. Sivaswamy Aiyar and

inscribed to the memory of Annie Besant and of her devotion to Sanātana Dharma. Rao Bahadur Rangasvami Aiyangar is well-known throughout India as a distinguished professor of history and economics and there are few who have not come into contact with his brilliant and versatile intellect or his inestimable love of learning and historical research. A scholarly edition of our ancient law texts can only be undertaken by a man of his gigantic intellect and capacity for endurance and painstaking. He has published the *smṛtis* of Bṛhaspati after laborious examination of hundreds of commentaries and *nibandha* works, many of which are unpublished to this day. His edition of Kṛtyakalpataru of Lakṣmidhara, part of which was my privilege to see, is being published, running into several volumes. Vyavahāranirṇaya is one of the digests of Hindu Law accepted in South India as authoritative and a critical edition of this work has been long overdue. I cannot imagine any other scholar, who could have done greater justice to this work of the thirteenth century. The amazing and prodigious industry of Mr. Rangasvami Aiyangar is alone responsible for this excellent edition. His masterly introduction leaves nothing to be desired. Professor Rangasvami Aiyangar considers this work to be superior to the better known work of Mādhavacārya or any other South Indian digests in the qualities that scholars and lawyers value, *viz.* clearness, precision, close logic, mastery of relevant literature and techinique and absence of pedantry.

Varadarāja has successfully resisted the temptation of entering upon irrelevant discussions of side issues to which *nibandhakāras* invariably succumb. It would take long to discuss the merits of Vyavahāranirṇaya, which is comprehensive, illustrative and thorough with citations or its special value to modern students. The work abounds in quotations from works now lost, from Bṛhaspati, Kātyāyana and Śankhalikhita, not available in North Indian texts. Varadarāja assigns certain texts to writers other than those to whom they are generally ascribed—the famous passage eloquently asserting that the wife is the half the body of the husband, which is commonly attributed to Bṛhaspati is given by Varadarāja to Prajāpati, a writer whom he frequently quotes. Students of Dharmaśāstra are familiar with occurrences of identical ślōkas in

different *smṛtis*, and with the practice of scrupulous *nibandha* writers mentioning the names of all or most of the writers in whose works the cited works are to be found. Varadarāja's date is discussed with understanding and sympathy and with reference to all the available literature on the subject. We congratulate the Adyar Library and the publishers on being able to secure the services of Professor Rangasvami Aiyangar and his indefatiguable co-adjutor Mr. A. N. Krishna Aiyangar for this publication and we hope they will be enabled to bring to completion the series in quick succession.

S. S.

ENGLISH—SANSKRIT

Pañcarātram of Bhāsa.—Published by the Sanskrit Literature Society. 211, II Road, Visvesvarapuram, Bangalore City. Price Rs. 2-0-0.

IT fills one with joy to note that in spite of the heavy economic blizzard all over the country scholarship has not been killed and burried. The Sanskrit Literature Society, Bangalore, deserves congratulations for putting before the scholars a neat and handy edition of Bhāsa's Pancarātram—"Five Nights". The Society has already earned the gratitude of the public by publishing hand some and scholarly, but low priced, editions of S'ākuntala, Pratigña Yaugandharāyaṇa and others. The book under review is quite in accord with the best traditions of the Sanskrit Literature Society. It has filled a great gap by offering to the lovers of Sanskrit an attractive but critical edition of Pancarātram. The English introduction of thirty-eight pages presents impartially all the views and controversies about Bhāsa and his plays. The notes at the end of the book are characterised by critical acumen and sound scholarship; and these twenty-eight pages will indeed add to the student's knowledge of Sanskrit Literature. A distinctive feature of this edition is the facilitation of easy references to the pages of original Sanskrit by marking them in the margin of the notes and translations. The get-upof the book leaves little to be desired. It is easily the best edition of the play available and we hope that this drama will soon be patronised by all Indian Universities.

V. R. R.

Ālambanaparīkṣā and Vṛtti by Diṅnāga with the commentary of Dharmapāla.—By N. Aiyaswami Sastri, The Adyar Library Series No. 32. Published by the Adyar Library, Adyar, Madras. Price Rs. 3-8-0.

THE Ālambanaparīkṣā of Acāyra Diṅnāga has been restored into Sanskrit from the Chinese and Tibetan translations along with the author's vṛtti and the commentaries of Dharmapāla preserved in Chinese versions of I-tsing and of Vinītadeva available in the Tibetan version and French translations. Extracts from Hiuen Tsang's itinerary and Tārānātha are given, touching the life and work of Diṅnāga, father of Medieval Indian Logic, who invited a storm of opposition from Kumārilabhatta and S'aṁkaracārya. The life of Dharmapāla and Vinītadeva is briefly sketched. The learned editor has spared no pains in making the publication under review complete, lucid and elucidative as far as it goes having regard to the fact that the original is incomplete in parts. It is a welcome addition to the scanty Buddhist Sanskrit Literature available, particularly on Logic.

P. S. L.

KANNADA

ಪುರಾಣನಾಮ ಚೂಡಾಮಣಿ (**Purāṇanāma Cūdāmaṇi**) — Mysore University Kannada Granthamāle No. 15. By Benagal Rama Rao, M.A., LL.B. and Panyam Sundara Sastri, Vidvan. Price Rs. 2-12-0.

PURĀṆANĀMA CŪDAMANI by Benagal Rama Rao, whose recent demise we so much regret, is a dictionary of Hindu mythology of the terms mentioned in ancient Indian traditional literature, most useful and helpful to students and others interested in our literary heritage. This excellent and fairly exhaustive work is got up with care and published by the University of Mysore to whom we cannot sufficiently be grateful for supplying this long felt want and at a cheap price.

S. S.

ಹಿಂದು ಮುಸ್ಲಿಂ ಮೈತ್ರಿಯನ್ನು ಬೆಳೆಸಿದ ರಾಜರು—(**Kings Who Developed Hindu Moslem Relations**)—By V. Raghavendra Rao, M.A., B.T.—University of Mysore Publication Series No. 37. Published by the University of Mysore, Mysore. Price Re. 0-3-0.

IN these two lectures, Mr. V. Raghavendra Rao, dwells on the efforts of Rulers who developed Hindu Moslem Relations. Islam

means, peace, *śānti*, obesiance to God to obtain *śānti*. So Islam does not proclaim the cult of the sword as sometimes believed: and the Muslim is not fond of quarrel or fighting nor does he live by loot. He is as much a peace-lover as any other of his fellow beings in this world. Culture and barbarism present different facets of man. Culture makes for humanity and the humane feeling. India owes a great deal of her cultural heritage to the inspiration of the Muslim rulers of India,—in art, in sculpture, in literature and in music, particularly under the Mughals as so well illustrated in this brochure.

S. S.

THE VEDANTA KESARI

AN ENGLISH MONTHLY MAGAZINE

STARTED IN 1914 PUBLISHED ON THE 1ST

READ TO GET AN INSIGHT INTO:

1. The Life and Teachings of Sri Ramakrishna and Swami Vivekananda, and their unique immortal message to the whole world.
2. The Fundamental Proclamation of the Vedanta.
3. The Religion, Philosophy, Culture, and Art of all Countries and Nationalities.
4. The study of several kinds of problems, national and international.

SUBSCRIPTION PER ANNUM (post free):

India and Ceylon: *Rs.* **3**/- *Burma*: **3**/**4**/-

Other Countries: **$ 2** *or Sh.* **8**

For a free specimen apply to:

"THE VEDANTA KESARI" OFFICE

SRI RAMAKRISHNA MATH

MYLAPORE - - MADRAS

ADDITIONS TO THE LIBRARY

PRESENTED BY:

The Manager, of Publications, New Delhi:

The Manley Collection of Stone Age Tools--by A. Aiyappan with Topographical and other notes by Frank P. Manley. Memoirs of Archæological Survey of India No. 68

Central Asian Fragments of the Aṣṭādaśasāhasrika Prajñāpāramitā and of an Unidentified Text—by Dr. Sten Konow. Memoirs of Archæological Survey of India No. 69

Secretary, Indian Historical Records Commission, New Delhi:

Indian Historical Records Commission. Proceedings of Meetings. Vol. XIX. Nineteenth Meeting held at Trivandrum. December 1942

Smithsonian Institution, Washington, D. C. (U. S. A.)

Siam—the Land of Free Men—by H. G. Deignan

The Native Peoples of New Guinea—by M. W. Stirling

Egypt and the Suez Canal—by Frank H. H. Roberts, Jr.

Are Wars Inevitable?--by John R. Swanton.

Oriental Library, Mysore:

Tarka Tāndavam of Sri Vyasatīrtha with the Nyāyadīpa of Sri Raghavendratīrtha. Vol. IV. Edited by Vidwan V. Madhavachar.

The Karnāṭaka Mahābhārata by Kumara Vyāsa. Vol. X. S'ālya and Gada Parvas. (in Kannada). Edited by the Kannada Mahābhārata Editorial Committee. Assisted by K. Anantharangachar.

Director of Arachaeology, Baroda:

Important Inscriptions from the Baroda State. Vol. I. Sri Pratāpasiṁha Mahārāja Rājyabhiṣēkha Grantha-mālā. Memoir No. II. By A. S. Gadre.

Director of Archaeology, Travancore:

Administration Report of the Archæological Department. 1117 M. E.

Officer-in-charge, Sri Chitralayam, Travancore:

Administration Report of the Sri Chitralayam. 1117 M. E.

Anup Sanskrit Library, Bikaner:

Anupasiṁhaguṇāvatara — The Ganga Oriental Series. Dedicatory Volume — By Vitthala Krishna. Edited by C. Kunhan Raja, M.A., D. Phil. (Oxon).

Bharata Itihasa Samshodaka Mandali, Poona:

Keśava Pandita's Daṇḍanītiprakaraṇam or Criminal Jurisprudence (XVII Century)—Edited by V. S. Bendrey.

The Adyar Library, Adyar:

S'rī Pāñcarātra Rakṣā of S'rī Vedānta Deśika—critically edited with notes and variant readings by Vaidyaratna Pandita M. Duraiswami Aiyangar and Vedanta S'iromani Pandita T. Venugopalacharya.

Caṭurdas'alakṣani of Gadādhara with three commentaries. Vol. 1. Lakṣanās 1 and 2—Edited by Pandit N. Santanam Aiyar.

Saṅgītaratnākara of S'āraṅgadeva with two commentaries Vol. I. Adhyāya 1. Edited by Pandit S. Subramanya Sastri.

Vyavahāranirṇaya of Varadarāja—Edited by Rao Bahadur K. V. Rangaswami Aiyangar and A. N. Krishna Aiyangar.

Vadāvaḷi of Jayatīrtha with English translation and notes by P. Nagaraja Rao.

The Philosophy of Viśistādvaita by Prof P. N. Srinivasachari

S'rī Venkatesvara Oriental Research Institute, Tirupati:

Isavasyopaniṣad-Bhāsya by Sri Venkatanatha — critically edited and translated by Dr. K. C. Varadachari, M.A, Ph.D. and D. T. Tatacharya, S'iromani, M. O. L.

Psychology (In Telugu)—by Dr. K. C. Varadachari, M.A., Ph.D.

A Glossary of Philosophical Terms (Samskrit-English)—by C. V. Shankara Rau, M.A.

Samurtarchandhikarana (Atri-Saṁhita) – by Maharṣi Atri. Edited by P. Raghunathachakravarti Bhattacharya and M. Ramakrishna Kavi, M.A.

Deccan College Postgraduate and Research Institute, Poona :

Deccan College Postgraduate and Research Institute Calendar for Fifth Session, 1943-44.

Sri Virupakṣa Sri Pitham, Sri Sadanamu, Guntur :

Sri Vidyaśaṁkara Leela (In Telugu)—by Kavitavasanta Kāvyatīrtha Gutty Lakshminarasimha Sastry

Kamakothi Kosasthanam, Kumbakonam :

S'rī Mukundamāla of S'rīman Mahārāja Kulaśēkhara Divyasūri

S'rī Bhajagovinda Stotram } of Srimad Ādya S'aṁkara
S'rī Viṣṇupadādikeśāntastotram } Bhagavadpūjyapāda.

Maxwell Company, Lucknow :

Oudh and the East India Company 1785-1801—by Purnendu Basu

The New History Foundation, New York :

Broken Silence } By Mirza Ahmad Sohrab
Abdul Baha's Grandson }

Sanskrit Literature Society, Bangalore City :

Bhāsa's Pancarātra (A play in three acts)

Garg and Company, Jaipur :

Meghaduta in English verse—by D. C. Datta, M.A.

International Book House, Ltd. Bombay :

The Tell-Tale Picture Gallery (Occult Stories)—by H. P. Blavatsky and W. Q. Judge

T. R. Balachandran, Esq.

S'rī Mudgalapurāṇāntargata Gaṇēśastotraṇi (In Sanskrit) compiled by T. K. Rajagopalan

Authors :

Veeraśaiva Literature and Culture— In Kannada — (ವೀರಶೈವ ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಸ್ಕೃತಿ) by A. N. Krishna Rao

Sasta Worship in South India—by L. K. Bala Ratnam

Adventures with Evil Spirits—by Joseph J. Ghose, M.A., D. Litt. (Edin)

The Sacrifice of Sīta or the Essence of the Rāmāyana—by N. V. Thadani

The Dhamma-Chakka-Pavattanna Sutta—by Sister Vajirā

Guide to Colloquial Tamil—by Percy Macqueen, I.C.S.

The Royal Jester or Tenali Rāmau,—by A. S. P. Ayyar, M.A., I.C.S., Bar-at-law.

The Hindu Law in Mysore—by M. N. Srinivasan

Gandugali Kumāra Rāma—in Kannada—(ಗಂಡುಗಲಿ ಕುಮಾರ ರಾಮು) by Hulur Srinivasa Jois

The Ethical Philosophy of The Gita—by P. N. Srinivasachari, M.A.

Dvaita-Pradipa and Tattva-S'ikṣe—by Mahavidwan Vidvanman D. Vasudevacharya.

Books Presented by Mrs. R. Gopalaswami Aiyar:

Chambers's Papers for the people Vols. V & VI

Benares—by P. Seshadri

The Gangas of Talkad—by M. V. Krishna Rao.

Forty-one years in India Vol. II.—by Field Marshall Lord Roberts

The Calcutta Review No. VIII. Vol. IV.

History of England—by Adam Smith

East India Gazetteer containing particular descriptions of the Empires, Kingdoms, Principalities, Provinces, Cities, Towns, Fortresses, Harbours, Rivers, Lakes etc. of Hindustan and the adjacent countries, India and beyond the Ganges and the Eastern Archipelago—by Walter Hamilton

Sociological Papers—by Francis Galton, E. Westermarck, P. Geddes, E. Durkheim, Harold D. Mann and V. V. Banford.

Chambers's Edinburgh Journal. Vol. X. No. 235 to 261 July-Decr. 1848.

Kingdom of Cābul Vol. I.

Karnāṭaka Hand-book—printed and published by the editorial board of the Karnāṭaka Provincial Congress Committee

Fragments of Voyages and Travels by Captain Basil Hall, R. N., F. R. S.

The Asiatic Journal and Monthly Register for British Foreign India, China and Australia. Vol. XXVIII New Series.
January-April 1839
May-August 1839.
September-December. 1839.

The Asiatic Society Journal and Monthly Register for British India and its dependencies. Vol. VIII. July-December 1819.
" " " " X. July-December 1820.
" " " " XII July-December 1821.

Asiatic Annual Register for 1798-1799.
" " " 1800
" " " 1801
" " " 1802
" " " 1803
" " " 1804
" " " 1805
" " " 1806
" " " 1807-08
" " " 1809
" " " 1810-1811

FOUNDED BY SHRI YOGENDRA IN 1918

YOGA FOR HEALTH OF BODY MIND AND SOUL

This official organ of the Institute deals with the theory and practice of Yoga in all the scientific, academic and practical details

Subscription Rs. **5**; **10**s.; **$ 2.00**
Specimen Copy Rs. **1-4**; **3**s.; **50** Cts.

YOGA INSTITUTE

PUBLISHERS - ACADEMY - SANITARIUM
P. B. 481. OPP. TILAK STATUE, BOMBAY

SUBSCRIPTIONS RECEIVED

Messrs.	Rs.	A.	P.
Andhra Christian College, Guntur	5	0	0
L. K. Bala Ratnam	1	0	0
Benares Hindu University Library	5	0	0
Diwan Bahadur T. Bhujanga Rao	25	0	0
K. A. Bocker	3	0	0
Rev. Father C. Browne	5	0	0
Rajadharmaprasakta A. S. R. Chari	5	0	0
Rev. Father L. Depigny	3	0	0
Rt. Rev. Mons. J. Fernandez	3	0	0
Adl-ul-mulk Justice C. Abdul Ghani	5	0	0
Rev. S. Gnanaprakasar	3	0	0
P. K. Gode	3	0	0
Government High School, Channapatna ...	5	0	0
Dr. P. Govindarajulu	5	0	0
G. V. Society, Ahamedabad	5	0	0
Indian Academy, Kurseong	5	0	0
J. R. Isaac	5	0	0
Quid-ul-mulk Gulam Ahamed Kalami	6	0	0
Dr. M. H. Krishna	3	4	0
Prof. A. R. Krishna Sastri	3	0	0
Dr. E. S. Krishnaswami Iyer	5	0	0
G. H. Krumbeigl	5	0	0
Dr. B. C. Law	3	0	0
Lokamanya Free Reading Room, Shirahatti ...	1	8	0
Pradhanasiromani N. Madhava Rau	5	0	0
S. P. Mahojar	3	0	0
Maharaja's Sanskrit College, Vizainagaram ...	5	0	0
E. G. McAlpline	5	0	0
Seth Manekchand Jethabai Pustakalaya, Ahamedabad	5	0	0
Dr. S. T. Moses	3	0	0
Nagpur University Library	5	0	0
Dr. P. Natarajan	2	0	0

B. V. Patankar	5	0	0
J. N. Patit Institute, Bombay	5	0	0
K. S. Patrachariar	3	0	0
N. Pearson	5	0	0
Percy Macqueen	3	4	0
Prince of Wales Museum, Archæological Section, Bombay	5	0	0
C. K. Purushottama Rao	2	0	0
Dr. A. D. Pusalker	3	0	0
B. Puttaiya	5	0	0
Rajadharmapraskta A. N. Raghavachar ...	5	0	0
V. Raghavendra Rao	3	0	0
Rao Bahadur Dr. C. Rama Rao	5	0	0
Ratnamani Rao B. Jhote	5	0	0
Sir D'Arcy Reilly	5	0	0
J. Rudrappa	3	0	0
N. Samiengar	5	0	0
M. S. M. Sarma	3	0	0
A. Seshagiri Rao	5	0	0
Mahamahopadhyaya Arthasastravisharada Vidyalankara Panditaraja Dr. R. Shama Sastri ...	3	0	0
Rajadharmaprasakta Justice T. Singaravelu Mudaliar	5	0	0
S. S. Sinha	3	0	0
Rao Bahadur C. S. Srinivasachari	3	0	0
V. Srinivasan	2	0	0
L. S. Sripathy	5	0	0
Malur Subba Rao	5	0	0
Travancore University Co-operative Society, Ltd., No. 1955.	4	4	0
Veeraśaiva Sahitya Seva Mandali, Davanagere ...	5	0	0
C. K. Venkataramiah	5	0	0
D. Venkataramiah	5	0	0
M. P. Viswanatha Rao	5	0	0
Rao Bahadur O. Viswanatha Rao	3	0	0
M. P. Wali	3	0	0

EXCHANGES

EDITORS OF :—

1. "**Christian College Magazine,**" *Tambaram.*
2. "**Educational Review,**" 14/*A, Sunkuwar Street, Triplicane, Madras.*
3. "**Journal of the American Oriental Society,**" *c/o Yale University Library, New Haven, Connecticut, U.S.A.*
4. "**Kalpaka,**" *Coimbatore.*
5. "**Man,**" 21, *Bedford Square, The Royal Anthropological Institute. London, W.C.* 1.
6. "**Man in India,**" 18. *Church Road, Ranchi, B. N. Ry.*
7. "**Jaina Gazette,**" *Ajitashram, Lucknow.*
8. "**Indian Social Reformer,**" *Kamakshi House, Bandra, Bombay,* 20.
9. "**Prabuddha Bharata,**" *Advaita Ashrama, Mayavati P. O. Almora Dist.*
10. "**Shrine of Wisdom.**" *Brynbugeilydd, Harlech, N. Wales.*
11. "**Kannada Sahitya Parishat Patrika,**" *Bangalore.*
12. "**Epigraphia Indo-Moslemica,**" *Simla.*
13. "**Maharaja's Sanskrit College Magazine,**" *Mysore.*
14. "**Mysore Gazette,**" *Librarian, Public Office, Bangalore.*
15. "**Prabuddha Karnataka.**" *University of Mysore, Mysore.*
16. "**Indian Historical Quarterly,**" 6, *Panchanan Ghose Lane, Calcutta.*
17. "**Philosophical Quarterly,**" *Amalner, (East Khandesh).*
18. "**Vedanta Kesari,**" *Ramakrishna Mutt, Mylapore, Madras.*
19. "**Journal of Indian History,**" *Sripadam 143, Brodie's Road, Mylapore, Madras.*
20. "**Mysore Economic Journal,**" *Gundopunt Street, Bangalore City.*
21. "**Bharathi,**" *Post Box No.* 212, *Madras.*
22. "**Jayakarnataka,**" *Dharwar.*
23. "**Journal of Oriental Research,**" *Sanskrit College Street, Mylapore, Madras.*
24. "**Review of Philosophy and Religion,**" 3-*A, Lowther Road, Allahabad.*
25. "**Yoga,**" *Yoga Institute, Opposite to Tilak Statue, Bombay.*
26. "**Journal of the United Provinces Historical Society,**" *Lucknow.*
27. "**Aryan Path,**" *Aryasangha, Malabar Hill, Bombay.*
28. "**Bulletin of the Sri Ramavarma Research Institute,**" *Trichur.*
29. "**Sufi,**" *Langton, Laxwood Avenue, Worthing, Sussex. England.*
30. "**Indian Culture**" *Indian Research Institute, 170, Maniktala Street, Calcutta.*
31. "**Buddha Prabha,**" *Clock Tower, Nair Buildings, Lamington Road, Bombay* 4.
32. "**Primitive Man,**" *Catholic Anthropological Conference, Washington.*
33. "**The Poona Orientalist,**" *Oriental Book Agency, Shukrawar Petha, Poona*
34. "**Journal of the Benares Hindu University,**" *Benares Hindu University P.O.*
35. "**Brahma Vidya,**" *Bulletin of the Adyar Library, Adyar, Madras.*

EDITORS OF :—

36. "Inner Culture," 3880, *San Rafael Ave, Los Angeles, California.*
37. "Triveni," *Fort, Bangalore City.*
38. "Karnataka Historical Research Review," *Dharwar.*
39. "Astrological Magazlne," *Malleswaram. P.O. Bangalore.*
40. "Jaina Antiquary." *The Central Jaina Oriental Library, Arrah Bihar.*
41. "The Indian P. E. N." *Aryasangha, Malabar Hill, Bombay.*
42. "Maha Bodhi," 4-*A*, *College Square, Calcutta.*
43. "The Nagari Pracharini Patrika," *Benares.*
44. "Luzac's Oriental List and Book Review," 46, *Great Russel Street, London, W, C.* 1.
45. "Journal of the Madras University," *Madras.*
46. "The Middle way," 66, *Queensway, London W.* 2.
47. "The Journal of the Sri Sankara-gurukulam." *Srirangam.*
48. "Journal of the Bombay Historical Society," *Bombay Mutual Annexe, Gunbow Street, Bombay.*
49. "Journal of the Tanjore Sarasvathi Mahal Library," *Tanjore.*
50. "Bulletin of the Deccan College Research Institute," *Poona* 1.
51. "Allahabad University Magazine," *English Department, University of Allahabad, Allahabad.*
52. "Journal of the Sri Venkateswara Oriental Institute," *Tirupati.*
53. "Journal of the University of Bombay," *University of Bombay, Bombay.*
54. "The Half-Yearly Journal of the Mysore University," *Mysore.*
55. "Bharatiya Vidya," *Pochkhanawala Road, Worli, Bombay* 18.
56. "Visva Bharati Quarterly," *Santiniketan, Bengal.*
57. "Journal of the University Buddha Society," *Basavangudi, P. O.*
58. "Journal of the Literary Committee of the L. E. Association," *Dharwar.*
59. "Current Affairs," *P. O. Box 25, New Delhi.*
60. "Vagbhushana," *Karnataka Vidya-Vardhaka Sangha, Dharwar.*
61. "Journal of Andhra History and Culture," *Guntur.*
62. "Annals of Oriental Research," *Madras University, Madras.*
63. "Journal of the Numismatic Society of India." *Benares Hindu University. P.O.*
64. "University of Ceylon Review," *University of Ceylon, Colombo.* (*Ceylon*).

PUBLICATIONS FROM :—

65. Director-General of Archæology, *New Delhi.*
66. Director of Archæological Researches in Mysore. *Mysore.*
67. Director of Archæology, *Gwalior.*
68. Director of Archæology, *H. E. H. The Nizam's Government, Hyderabad* (*Deccan*).
69. Director of Archæology, *Travancore State, Trivandrum.*
70. Director of Archæology, *Baroda State, Baroda.*
71. Director of Kannada Research, *Bombay Province, Dharwar.*

72 Director, *Oriental Institute, Baroda.*

73. General Secretary, Bihar & Orissa Research Society, *Patna.*

74. Honorary Secretary, The Royal Asiatic Society, *Bombay Branch, Town Hall, Bombay.*

75. General Secretary, Royal Asiatic Society of Bengal, 1, *Park Street, Calcutta.*

76. General Secretary, Museum of Fine Arts, Boston, *Mass. U.S.A.*

77. Registrar, Mysore University, *Mysore.*

78. Registrar, University of Dacca, *Ramna, Dacca.*

79. Registrar, University of Calcutta, *Calcutta.*

80. Librarian, Madras University Library. *Senate House, Madras.*

81. Librarian, Annamali University, *Annamalainagar, P.O. Chidambaram.*

82. Government Archæologist, *Cochin State, Trichur.*

THE SECRETARIES OF :—

83. Connemara Public Library, *Madras.*

84. Royal Asiatic Society, 74, *Grosvenor Street, London, W. I.*

85. Bhandarkar Oriental Institute, *Deccan Gymkhana, P.O. Poona* 4.

86. Punjab Historical Society, *Lahore.*

87. Smithsonian Institution, *Washington, D.C.* (*U.S.A.*)

88. Anthropological Society of Bombay, 134-136, *Apollo Street, Fort,* Bombay.

89. K. R. Rama Oriental Institute, 134-136, *Apollo Street, Fort,* Bombay.

90. Andhra Historical Research Society, *Rajahmundry.*

91. Telugu Academy, *Cocanada.*

92. Great India Society, 35, *Badur Bagan Row, Amherst Street P.O.*

93. Madras Geographical Association, *Gopalapuram, Cathedral Post, Madras.*

94. The Royal Asiatic Society, Ceylon Branch, *Colombo Museum, Colombo.*

THE SUPERINTENDENTS OF :—

95. Archæological Survey, *Southern Circle, Chandragiri Mahal, Chandragiri, P.O. Chittoor District.*

96. Archæology. *Jaipur State, Jaipur,*

97. Research Department, *Kashmir State, Srinagar.*

98. Curator, *Oriental Library, Mysore.*

99. Superintendent for Epigraphy, *Madras.*

100. The Government Epigraphist for India, *Ootacamund* (*South India*).

NOTICE

The Mythic Society having been registered as an Associate Society of the Royal Asiatic Society of Great Britain and Ireland, Rule 105 of the Rules of that Society governing the privileges of Members of Associate Societies is published for information:—

Rule 105.—Members of the Asiatic Society of Bengal and of Branch and Associate Societies are entitled, while on furlough or otherwise temporarily resident within the limits of Great Britain and Ireland, to the use of the Library as Non-resident Members, and to attend the Meeting of the Society other than special General Meetings; and in the case of any Member of any Society aforesaid applying for election as a Member of the Royal Asiatic Society, nomination as laid down in Rule 4 shall not be necessary.

S. SRIKANTAYA
General Secretary and Treasurer

THE ARYAN PATH

Editor: SOPHIA WADIA

STANDS FOR IDEALISTIC AND CULTURAL AIMS

IDEALS free from Sectarianism. DISCUSSIONS free from Politics. CULTURE free from National or Racial Bias.

TO APPEAR IN NOVEMBER AND AFTER

A New Approach to Criminology ...	Mark Benney
The Influence of Literature on India's Social Life ...	Diwan Chand Sharma
Max Plowman: Man of Vision ...	R. H. Ward
"The Wheel of the Law" ...	V. R. Ramachandra Dikshitar
Christianity in the Light of Hinduism	Muhammad Hafiz Syed
Truth ...	V. Subrahmanya Iyer
The Classics ...	E. H. Blakeney
Cultivating Honesty ...	Elizabeth Cross
Buddhism and the Cultivation of Beauty ...	O. C. Gangoly

Annual Subscription Rs. 6. *Single Copy As. 12.*

Editorial Office: "Aryasangha," Malabar Hill, Bombay.
Managerial Office: "Ganpule Building," Raopura, Baroda.

THE INDIAN HISTORICAL QUARTERLY

A High-class Oriental Journal treating of Indian History, Literature, Religion, Philosophy, Archæology, Numismatics, Epigraphy, Ethnology, etc.

Editor: DR. NARENDRA NATH LAW, M.A., Ph.D.

Annual Subscription: Rs. **8/12** Sup. Roy. 8vo. 150 pp.

It contains contributions from distinguished Oriental sholars from all over the world, — and is now in its 19th year (1943). —

SPECIAL NUMBERS OF THE JOURNAL

1. **Mm. HARAPRASAD SASTRI MEMORIAL VOLUME**
   Sup. Roy. 8vo. 416 pages. Price Rs. 10/-
2. **WINTERNITZ MEMORIAL VOLUME**
   Sup. Roy. 8vo. xxi-460 pp. Price Rs. 10/-
3. **LOUIS de la VLALEE POUSSIN MEMORIAL VOLUME**
   Sup. Roy. 8vo. xiv-464 pp. Price Rs. 10/-

Apply to the Manager:

9, PANCHANAN GHOSE LANE, CALCUTTA.

ADYAR LIBRARY

THE ADYAR LIBRARY BULLETIN

BRAHMAVIDYĀ

Appearing Four Times a Year

Director: DR. G. SRINIVASA MURTI, B.A., B.L., M.B. & C.M., Vaidyaratna.

Editor: Prof. C. KUNHAN RAJA, M.A., D.Phil. (oxon).

Rates of Subscription

Life Subscription Rs. 100 or $. 50 or £. 10

	Per Annum	Single Copy
India and Ceylon	Rs. 6	Rs. 2-8
U.S.A.	$ 3	$ 1.25
British Empire	Sh. 12	Sh. 5
Other Countries	Rs. 9	Rs. 3-8

All Communications to be Addressed to:-

The Director

ADYAR LIBRARY

ADYAR, MADRAS (S. INDIA)

JOURNAL OF THE UNIVERSITY OF BOMBAY

Published five times a year with original articles and abstracts of Thesis of Research Work done by the Students and Teachers of the University in the following subjects:

No. 1. (July) and No. 4. (January):
History, Economics and Sociology.
No. 2. (September):
Arts and Law.
No. 3. (November) and No. 5. (March):
Section A—Physical Sciences, including Mathematics.
Section B—Biological Sciences, including Medicine.

Rates of Subscription:

Annual Subscription for Five Issues	Rs.	12/-
,, ,, Nos. 1 & 4	Rs.	5/-
,, ,, Nos. 3 & 5	Rs.	5/-
Number two or a Single Copy ...	Rs.	3/-

For all University News, Subscribe to the

BOMBAY UNIVERSITY BULLETIN

Annual Subscription: RUPEE ONE POST FREE

For advertisement rates and further particulars please write to:

The Manager, JOURNAL OF THE UNIVERSITY OF BOMBAY,
UNIVERSITY OF BOMBAY, FORT, BOMBAY.

ANNAMALAI UNIVERSITY JOURNAL

(**Published THRICE a year**)

RECORD OF RESEARCH WORK DONE IN THE UNIVERSITY

Annual Subscription:

Rs. 7/- (Internal) 10 Sh. (Foreign)
Postage and V.P. Charges Extra.

Contributions, remittances, books for review, exchanges and correspondence regarding all matters may be addressed to:

Professor. R. Ramanuja Chari, M. A.

Editor, Annamalai University Journal,
ANNAMALAI UNIVERSITY,
ANNAMALAINAGAR P.O.

An Useful Book for Schools, Libraries, and Students of Mysore History!

MODERN MYSORE

By Rajakaryaprasakta Rao Bahadur M. SHAMA RAO, M.A.
(Retired Civilian of Mysore)

A very interesting and useful book on Mysore History from the time of the Early Yadava Kings of Mysore to the trip to Europe of His Highness Sir Sri Krishnaraja Wadiyar IV; in Two Volumes.

Price Rs. 10-0-0 India; £. 1-0-0 Foreign; $. 5 America

POSTAGE & PACKING EXTRA

Copies can be had from :

THE GENERAL SECRETARY,
Mythic Society, Daly Memorial Hall,
Cenotaph Road, BANGALORE CITY.

A Rare offer to Students of Vijayanagara History!

FOUNDERS OF VIJAYANAGARA

By S. SRIKANTAYA

An inseparable companion to students of Indian History

Price Rs. 5-0-0 Inland; 10*sh*. Foreign; $. 2.5 America.
POSTAGE EXTRA

Kailasa Pilgrimage of His Highness the Maharaja of Mysore

An interesting and detailed narrative of the visit of His Highness the Mahārāja of Mysore to Mount Kailāsa.

By S. SRIKANTAYA

Price Re. 1-4-0 India; 2*sh*. 4*d*. Foreign; 65 cents America.
POSTAGE EXTRA

Copies can be had from :

THE GENERAL SECRETARY,
Mythic Society, Daly Memorial Hall,
Cenotaph Road, BANGALORE CITY.

THE MYTHIC SOCIETY, BANGALORE

Privileges of Membership—

(1) Free supply of the Journal; (2) Use of the Library and Reading Room; (3) Lectures, intimation of which will be given to members in Bangalore.

Rates of Subscription—

Life Members Rs. 100. Subscribers (Inland) Rs. 5 a year
Resident Members Rs. 5 a year. ,, (Foreign) 9 *sh.* ,,
Mofussil Members Rs. 3 a year.

Single Copy Rs. 2/4 or *sh.* 4. 4 *d.* or $ 1.15

The Secretary requests that—

(1) Every member will kindly introduce at least one friend to the Society during the current year and thus help to popularise the work of the Society.

(2) Members who can afford it will help to build up a capital fund by converting their ordinary membership into life membership.

(3) Members who have not yet remitted their subscriptions will kindly remit them on receipt of this issue of the Journal.

(4) Members will be so good as to send us odd copies of Nos. 1 to 4 of Volumes VIII and IX of the QJMS. If they so desire, the copies will be paid for at As. 12 each.

QUARTERLY JOURNAL OF THE MYTHIC SOCIETY

BANGALORE CITY

Best Medium of Advertisement

Has a wide circulation throughout India and foreign countries including Europe, Africa and America.

Rates of Advertisement :—	Page 4	Pages 2 and 3	Other pages
Full page for 4 issues	Rs. 160	Rs. 120	Rs. 110
Half page for 4 issues or one page for 2 issues	Rs. 85	Rs. 65	Rs. 60
Quarter page for 4 issues or full page for one issue	No Quarter Page Advertisements accepted.		Rs. 30

All communications regarding advertisements to be sent to :—

THE GENERAL SECRETARY, Mythic Society, Bangalore City

WANTED

For PURCHASE or EXCHANGE:

INDIAN ANTIQUARY:

Vol. I. February, March, April, May, July and August.
,, III. February.
,, XIV. January.

Available for SALE or EXCHANGE:

INDIAN ANTIQUARY:

Vol. V. October.
,, XI. January to June.
,, XV. Complete Volume Bound.

EPIGRAPHIA INDICA:

Vol. VI. No. 1
,, XI. ,, 4
,, XII. ,, 7
,, XV. ,, 2

Please write to:

THE GENERAL SECRETARY,
Mythic Society, Daly Memorial Hall,
Cenotaph Road, BANGALORE CITY. (S. India).

A COMPANION TO THE STUDY OF THE

BHAGAVAD GITA

IT was particularly interesting for me to become acquainted with your principles of Gita interpretation .... Most of them agree with mine, more or less. .... The "Companion" as well as .... contain many new ideas well worth considering ....

PROF. DR. F.O.S.
An International Sanskrit Scholar.

PRICE: RS. **5/-** ONLY

THE LATENT LIGHT CULTURE
COMIBATORE

PUBLICATION & REPRINTS

FOR SALE

		Rs.	A.	s.	d.	$. cts.
1.	Catalogue of Books in the Mythic Society Library (1925) ...	0	10	1	2	0.30
2.	Supplement to above (June 30, 1930) ...	0	8	1	0	0.25
3.	Nos. 1 and 2 together	1	0	2	0	0.50
4.	Essay on Gunadhya and the Bṛhatkatha, by A. M. Tabard pp. 1—42 ...	1	0	2	0	0.50
5.	Do do pp. 1—92 ...	1	8	3	0	0.75
6.	Do do complete pp. 1—228	5	0	10	0	2.50
7.	Kannada Passages in the Oxyrhyncus Papyri, No. 413, by S. Srikantaya ...	1	0	2	0	0.50
8.	Indian Music, by D. B. Ramachandra Mudaliar	0	6	0	6	0.35
9.	Asvatthaman (by Sri): A Critical Study, by S. Srikantaya	0	12	1	4	0.55
10.	The Birthplace of Buddha, by A. M. Tabard ...	0	8	1	0	0.25
11.	The Exploits of King Kampila and Kumara Ramanatha, by M. H. Rama Sharma ...	0	8	1	0	0.25
12.	New Light on the Gupta-Vakataka Controversy, by A. V. Venkatarama Ayyar ...	0	2	0	3	0.6
13.	The Solar Signs in Indian Literature, by B. V. Kameswara Ayyar ...	0	4	0	6	0.12
14.	Kailasa Pilgrimage of His Highness the Maharaja of Mysore, by S. Srikantaya ...	1	4	2	4	0.65
15.	Heavenly Mansions of the Hindus, by S. Srikantaya	2	8	5	0	1.25
16.	Founders of Vijayanagara, by S. Srikantaya ...	5	0	10	0	2.50
17.	Modern Mysore, by M. Shama Rao, Two Vols.	10	0	20	0	5.0
18.	Report of the Gilgit Excavation in 1938, by M. S. Kaul Sastri	1	8	3	0	0.75
19.	Proceedings of the Annual Meetings of the Mythic Society, XIII and onwards each	0	4	0	6	0.12
20.	Balacarita, by Prof. K. R. Pisharoti, M.A. ...	0	6	0	6	0.35
21.	Sri Krishnaraja Wadiyar IV, by S. Srikantaya	1	0	2	0	0.50
22.	Talk with the Planchette ...	2	0	4	0	1.0
23.	Index to QJMS. Each Volume from Vol. XVI & onwards ...	0	4	0	6	0.12
24.	Back Numbers of the QJMS Vols. I to VII & X onwards ... per Volume	8	0	16	0	4.0
25.	Do do do per Issue	2	4	4	4	1.15

(Packing, Postage, etc. Extra)

Can be had from :—

S. SRIKANTAYA
Secretary & Treasurer
Daly Memorial Hall, Cenotaph Road
Bangalore City

London Agents :—

Messrs. ARTHUR PROBSTHIAN,
41, Great Russel Street, London, W.C.I.

Approved by the Director of Public Instruction in Mysore, and by the Inspector of Schools, C. & M. Station, Bangalore for use of High School Libraries and by the Director of Public Instruction in Madras, for use in Arts Colleges.

Śrī Krishnarāja Memorial Number

OF THE

Quarterly Journal of the Mythic Society

Price :	Rs.	4-0-0	Inland	Packing and postage extra.
	£.	0-8-0	Foreign	Annas Six Inland.
	$.	2-0-0	America	Nine pence or 25 cents foreign.

A FEW OPINIONS

It will indeed serve admirably the purpose of commemorating an illustrious and beneficent reign.

Rajadharmapravina Diwan Bahadur K. S. CHANDRASEKHARA AIYAR

I consider it a worthy Memorial to the late Maharaja.

The Rt. Hon'ble Sir D. B. JAYATILAKA

The volume is worthy of study and preservation by one and all for enrichment of mind and elevation of soul.

D. H. CHANDRASEKHARAIYA, President, Legislative Council

Even a lay-man or a non-scholar is finding in it several hours of interesting reading.

Rajasabhabhushana K. CHANDY

This issue of its journal, pays its tribute to a Ruler who had contributed not a little to make Mysore what it is to-day. There are also number of other informed monographs bearing on different aspects of the State's historical evolution and greatness.

THE HINDU, Madras

The journal contains papers on the history of Mysore, places of archæological and historical interest, and ancient monuments and inscriptions.

THE MAIL, Madras

The publication maintains a high level of scholarship and thought throughout and constitutes a production of immense value and importance.

INDIAN EXPRESS, Madras

It is only 'fitting' 'that a Society like this should commemorate his name and his many deeds.'

DAILY-POST, Bangalore

Kings function by Divine Grace and this is amplified in the Sri Krishnaraja Memorial Number.

KALPAKA, Tinnevelly

This illustrated volume deserves to be kept in all libraries that have a place for Indology.

VEDANT KESARI, Madras

It is in the fitness of things that the Mythic Society of Mysore has brought out this commemoration volume of its journal as a tribute to the revered memory of the late illustrious ruler of Mysore.

MAN-IN-INDIA, Ranchi

It can be confidently said that by issuing this number, the Mythic Society have paid a fitting tribute to their great Patron.

EDUCATIONAL REVIEW, Madras